

The Monthly Musical Record.

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THE AGE OF SHAM REFINEMENT.

WHEN the time arrives for writing a history of the manners of the present day, if any difficulty should arise as to the most appropriate title by which to distinguish the period, perhaps some one will earn a considerable amount of credit by adopting that which we now suggest. Times past have witnessed ages of gold, of iron, of bronze, and other metallic influences; there have been ages of cruelty, of persecution, of barbarity, and of chivalry, the distinguishing characteristics of which last two are so subtle as to be almost inappreciable; there have been also ages of romance, of adventure, of discovery, of acquisition, ages of steam, of railroads, and of fraud. All these several periods have influenced, in some degree, those which have succeeded them, so that in the latest form may be traced certain peculiarities belonging to one or more of the preceding ages. It is therefore sometimes difficult to say where the one begins or the other ends, or in what form it will next present itself. On other occasions the influences are so sharply marked as to be unmistakable. As with the phases of these periods, so with the periods themselves. It may be puzzling to tell at one time whether there is any special mark, or matter, which separates distinct qualities, or whether things are exactly now as they were, or are likely to be. Out of the remains of the things of the past a fair idea may be formed of the causes which produced effects, and of the effects which were the results of combined causes. With things still in progress the task is more difficult, because of the tide of circumstances being still in motion, and the state of rest not being yet reached. But as straws tell of the direction of the wind, so straws may tell of the course and rapidity of a current, and if in that current a vast quantity of straws of various sizes appears to be flowing from a given point, it may be concluded with some show of reason that there must have been a place from whence they all started, or were set adrift. It may be unprofitable to lament the cause of the straws set swimming, but it may be profitable to point out the mischief which they may do in aiding the pollution of the stream through which they flow. If, however, instead of straws, harmless enough in themselves, the matter added to the tide be of a poisonous or noxious nature, none the less subtle because undistinguishable from the waters upon whose breast it rides, it may be desirable to prevent further mischief by indicating the harm likely to arise and spread. The knowledge of a necessity for reform is the first step towards securing that end. It is with this simile in mind that we desire to show that if the present age has any distinguishing feature, and can present a mark for recognition at a future time, in music and in things connected with music, at least, if in nothing else, it will be known as the age of sham refinement. This will be found in the monuments we shall have to leave, such monuments as are represented by existing compositions, and all things written concerning them. It cannot be said with any truth that insincerity is an invention of the present age, but it can be asserted without fear of contradiction that we have developed it, or allowed it to be developed, to an extent which would be alarming had we not grown accustomed to it. The evil genius still existed, though the cork prevented his coming out, and it was not until

the unhappy fisherman, seduced by its cries and its promises, removed the stopper and allowed it to escape, first as a scarcely perceptible vapour, that it had power to do harm. When it had grown into a great cloud, and solidified itself into a mighty monster, the trembling wretch who liberated it was conscious of the trouble which might ensue, unless he could coax the empty-headed giant back into the vase. Sham refinement, which marks the present age, has not yet gained its full proportions; it is still in the form of a dense cloud, darkening the sky, obscuring the light of art, and filling the senses with a fetid though fascinating smeech. The giant has grown too cunning to be coaxed back into his bottle; he is at present all-pervading, all-influencing, and the effects of his deadly reek will leave to posterity the means of distinguishing his presence. If it were possible, within the limits of the present paper, to tell all the phases of the many shams which degrade art alone, without entering into the question as to the number of other insincerities which deface and deform the way of life, there would be a list sufficient to startle the most apathetic. The serious and alarming shams may be dealt with by others elsewhere, and upon the principle that it is better to laugh than to cry, and that the followers of Democritus generally manage to have, as the transatlantic philosophers would say, "a better time of it" than the disciples of Heraclitus, it will be more than needful if we look at a few of the impostures practised in music from their least repulsive side, in order that the better-minded may know them again when they see them, and do their best to help to alter, if not to remove them.

The desire of many parents to see their children shine in their own little coteries, whether they have capacities for brilliancy or not, induces them to minister to the sham refinement of the age, by engaging teachers to give the gloss of seeming value to superficially venerated things. If a knowledge of languages be the accomplishment desired, the results attained do little or no harm, for the slightness of the knowledge imparted soon helps to its own exposure—the discharge of a pet phrase or two is soon made, and generally fails in its mark. When it happens that music is the vehicle, the consequences are very different; not only do the unhappy hearers get punished for ministering to the sham, but much mischief is done to art. Professors write for this false beauty, and unscrupulous teachers start up to encourage it, and to fall down and worship it. Mediocrity bands itself into a solemn league and covenant to encourage it, and by a series of sham examinations apparently seriously conducted, only perpetuate imposture by giving it an imitation approval with a formal gravity, laughing in their sleeves at the simplicity of the age of sham refinement, in believing in their modest assumptions. There are few who have not heard of the enormous trade done in making and vending sham musical instruments, for the sham professors to teach their real pupils to play sham music upon. The newspapers are daily filled with columns of their advertised virtues, and the reasons for which the sham owners part with these perfections: "taken for a debt," "to be sold to pay a debt," "under a bill of sale," "going abroad," "the property of a widow," "the property of a widower," "staying at home," or "cash required immediately"—the latter the most honest, as it tells the truth as regards the whole of the offers.

Of the shams of social life arising from the exaltation of the lower classes by means of superficial teaching of many things, instead of the solid acquirement of a few matters necessary for a humble condition, much might be said. A sham refinement in expressions conse-

quently arises. We have no servants now, they are all "helps," our shopmen are "assistants," shops are "emporiums," the "gentleman who brings the coals," and "the lady waiting for the washing," represent a few of the common incidents in every-day life. The desire to be distinguished from one's fellows by the possession of a title, leads men to encourage harpies to issue sham diplomas assuming to come from learned bodies which have no real existence, by paying fees for degrees granted *in absentia*, without the necessity of presenting one's self for a personal examination.

Of course, there are many other shams in social life equally amusing, though less noxious in their courses, to which allusion may be made presently. Sham refinement has even made its way into the music used in church. In former times the distinct and distinctive character of the music employed by worshippers of various denominations was such as to leave no doubt in the mind of the casual visitor to a strange church as to the nature of the function at which he was assisting. In the present day we have so far overcome our prejudices against the peculiar religious views of our neighbours, that we no longer consider it necessary to confine ourselves to our own bodies by our observances, but we adopt just as much of either as will suffice to show our sham refinement, and our desire to be conciliatory by simulating that which, expressing views adverse to the spirit of our profession, ought never to find favour in our representative services. Moreover, we desire to show, by the character of the compositions which we constantly introduce, that not only is it our wish to render it difficult at first to tell the peculiar tenets of our forms of worship by the character of our services, but we also endeavour to obliterate the lines which mark the divisions between the ecclesiastical, the theatrical, and the operatic, and to impart to our church music the delicate flavour of the music hall. We have no desire to hurt the feelings, or offend the prejudices, of any; this is an age of sham refinement.

Not only does our music yield to this influence, but our poetry bends to it, and our speech is made to show how much it may be modified to fit the fashion.

One of the most luxurious nations in the older world, the Roman, owed its decay to the cultivation of sham refinement; and it is remarkable to what extent the English people are insensibly imitating one of their great ancestors, if not in all his open vice, at all events in that part which finds euphemisms for things coarse and foul in their practice and intention. We profess to be greatly shocked at the plain speaking of our forefathers of the reigns of the second Charles and good Queen Anne, but our pious indignation does not stretch itself far enough to cover our own ill-doings. We simply call them by other names, and smirkingly assume that they do not exist. The men and women of the present time are subject to like passions as those which moved and excited our forebears, but we are too mealy-mouthed to tell of our hopes and longings in the same fashion that they did. The plain, honest, straightforward English speech is too coarse for our polished manners; we must not sing, or speak, of the homely loves of Sally and Tommy, the affectionate exchange of a broken sixpence, the "bacca box marked with a name," and such simple tokens. Our Sally is softened into Belinda, Adina, or Rosetta; we are so very proper that if we must needs sing the story of such loves as touch all hearts—and human nature in its groundwork is much the same in all ages—we must modify our forms of expression. No longer may we say—

"Your Molly has never been false, she declares,
Since last time we parted at Wapping Old Stairs."

For, in the first place, such a name for a lady as Molly has disappeared from the list; and although it might not be out of place for one bearing so horrid a name so far to forget the position of her sex as voluntarily to avow her constancy, the allusion to the place where the "Old Stairs" are situated has become vague, for so few polished people have ever heard of the existence of the place, even if it were not the coinage of the brain of the original writer. If, therefore, the song is sung in the drawing-room, it will be probably in a strain which shall remove the responsibility of a personal declaration on the part of the singer. It will probably appear in some such form as—

"Belinda's fond vow has been kept year by year,
When in anguish we parted on Brighton chain pier."

Then supposing that there should be any latent vulgarity in the ditty even after such a process of refinement, this will all be removed by the elegantly mincing manner in which the words are to be pronounced according to the prevalent fashion, as well among professional as among amateur vocalists. For example, the delightful little poem beginning—

"Thy lovely face,
Adorned with grace,
In ev'ry line displays the mind;
Thy gentle voice
Confirms my choice,
And I am blest when thou art kind,"

when translated into the "glossic" which is adopted by the refinement of modern times, becomes—

"Thay lervely feace
Adurned with grease,
In ev'ry lane displeases the maned;
Thay jantle vice
Confairms may chice,
And ay em blest when thou ert caned,"

The reader shall be spared further examples; the historian of time to come may add to the number of instances to prove the existence of sham refinement in the present age, for future warning, and perhaps refer with pride to the philosopher who suggested the subject for a volume vast in extent, and valuable for the lessons which may be drawn out of the study.

JOSEPH HAYDN.

GREAT genius sometimes gives signs of its existence in early days, or rather the inclination in a particular direction is very often shown in the tender years of the possessor. This has been the case with most of those whom the world counts famous, and in few was it so marked as in the subject of the present memoir, Franz Joseph Haydn. He was born on March 31st, 1732 (C. F. Pohl gives April 1st as his birthday), at a little village called Rohrau, in Lower Austria, on the borders of Hungary, about fifteen leagues from Vienna, his parents being in very humble circumstances. His mother, Anna Maria, was formerly in the service of Count Harrach, a nobleman residing near Rohrau; and his father, Matthias, was a wheelwright in the village, who also held the office of parish sexton. Both his parents were fond of music. His father, who had a good tenor voice, was also able to play the organ, and to accompany the sweet voice of his wife upon the harp on the quiet Sunday evenings after the duties of the day were done. This pleasant custom was only interrupted for a short time when first a baby girl and then little Joseph "were left by the storks" at

the happy humble dwelling. He in his turn as he grew to consciousness attempted to contribute something to the pleasure of those Sunday evenings, by a mimic violin accompaniment to his mother's voice, two pieces of wood serving him for the purpose. When Haydn was in his fifth year, his father's cousin Frank, *Schulrektor* of the neighbouring town of Haimburg, paid the family a visit, and was witness of the attempt of the child to make "wooden music." The schoolmaster, accustomed to note the promise of excellence in children, saw how accurately the child kept time, and he persuaded the parents to entrust his musical education to him. They, in the hope that a little knowledge of music might help him the more easily to become a minister of religion, an office upon which their hearts were set for him, joyfully consented to the proposition, and with their blessing and many kisses ultimately allowed their "Seppel" to depart. Cousin Frank taught him to read and write, to master the rudiments of Latin, to say his catechism, to perform upon the violin, to blow several wind instruments, to play the drum, and above all to sing in a style which made him famous even as a child. Reutter, the Kapellmeister of St. Stephen's, Vienna, heard of the boy, and came himself to verify the truth of the reports which had reached his ears concerning him. Of course the schoolmaster was a little proud of his pupil, and exhibited his voice and accomplishments to the astonishment and satisfaction of the great man from Vienna. "You sing well, you have a nice voice," said Reutter; "but you cannot make a shake." The child at once replied, "How should I know how to make a shake when my master Frank has never taught me?" Reutter showed the boy how the thing was done, and when upon the first attempt he succeeded, rewarded him with a plateful of fine cherries. Haydn himself has said that when in after life he made a shake, the whole scene, cherries and all, was vividly reproduced in his mind's eye. Of course he went to Vienna, and here he remained until his sixteenth year, working often sixteen and sometimes eighteen hours a day, chiefly of his own accord, for the children of the chapel were not expected to practise more than two hours a day. The habit of industry thus early acquired was in later years of the highest service to him, so that the story told about his having discovered some new rules for composition, and being asked concerning them, and his suggesting to the inquirer "to find them out," may only have been an attempt on his part to give an air of humorous mystification to the subject by leading his querist to imply the possession of a supernatural gift, when after all his power was simply the "pen of the ready writer," an acquired facility arising from early habits of industry. This was the secret of his success, this the cause of his fertility. When in the year 1748 his voice broke, and he was dismissed from his post at the church, he found that a knowledge of harmony and counterpoint was necessary in order to attain his desire to become a composer. Reutter had given him two lessons only in those subjects. His father, with his continually increasing family, could not provide him with money to pay for instruction. No one in Vienna would teach him for the love of art or the possibility of developing latent genius. He therefore set to work, unaided and alone, studying with eagerness the "*Gradus ad Parnasum*" of Fux, and Mattheson's "*Vollkommenen Kapellmeister*." He at last conquered the abstruse rules of fugue and counterpoint, his arduous rendering him often oblivious to cold and hunger. He had accepted a refuge in the house of a worthy wig-maker named Keller, whom in grateful return for his kindness he assisted in his business, deeming nothing dishonourable so much as idleness and dependence. In the friendly but cheerless loft his

chief solace was derived from the worm-eaten harpsichord, upon which he played Emanuel Bach's first six sonatas. By these, which he had by accident become possessed of, he improved his playing and studied "form" at the same time. Thus did the future father of the "*Symphony*" pass a blissful but poverty-smitten life. The softening influence of an early love, or the pride which comes of being admired by one of the opposite sex, may have sweetened this period of his existence and roused his ambition. The desire to be earning money induced him to write a few trifles which might find a ready market. He even did not disdain, in company with two of his friends, to sing in the streets of Vienna at nightfall, among other things, a serenade which he had composed. It was during one of these excursions that his music was heard by Bernardone Kurz, manager of the theatre, who commissioned him to write the music of his first opera, *Der Hinkende Teufel* (The Devil on Two Sticks), for which he was paid twenty-four ducats, about twelve pounds. He now began to compose trios, and astonished the old Viennese musicians by insisting upon *prestissimo* passages in the place of the stately *andantinos*. He was forgiven for the sake of his quartett in B flat, composed in 1750, which every amateur soon learnt by heart; but many of the ancient conservatives in music wondered in their minds what would be the future of a daring young man of scarcely twenty years of age who wrote movements to be played at a breathless pace, and even made the violins shift beyond the second position.

While yet engaged in a hand-to-hand fight for his daily bread, he was fortunate enough to obtain as a pupil the daughter of Signor Martinez, who was being educated in Vienna under the famous Metastasio. The musician and the poet became firm friends. It was during this friendship that Haydn became acquainted with Porpora, the celebrated composer, performing for him certain delicate though unregarded attentions, delighted to act as valet to the unpolished old Venetian for the pure love of the art he professed, and out of admiration for his particular genius. The two ultimately understood each other, and Porpora admitted him to his service to accompany his lessons upon the clavier. While thus occupied he learnt the art of singing, and of accompanying the voice after the Italian manner.

Fortune seemed now to smile upon him; he was engaged as violinist at a church, and in 1759 to play the organ in the Count Morzin's private chapel, with a salary of 200 gulden; so, in comparative affluence and freedom from care, he continued writing, studying, practising. While he was thus enjoying this ease, he produced his first symphony in D. This was heard by the Count Nicholas Esterhazy, who sent for the composer, and would scarcely believe that this fine work was really the composition of the "little blackamoor," as he elegantly termed Haydn, who was of dark complexion and small stature. Upon being satisfied of the authorship, Haydn was admitted to the service of the Prince Esterhazy in the year 1760, remaining thirty years in the family, writing chamber music, vocal pieces, and solos for the baryton, the favourite instrument of the prince. No one could have turned to better account the advantages he enjoyed than Haydn; his early acquired habits of industry, his frugal training, were all turned to advantage in the course of this service. He loved refined society, enjoyed country life with the simplicity of a child, was never afraid of work, and did not disdain to be stimulated to exertion, in the hope of outrivalling his fellow musicians in the city of Vienna, in which place he, in pursuit of his official duties, spent the winter.

That he was conscientious and grateful, the fact of his

marriage showed conclusively. He had promised old Keller to marry one of his daughters as soon as he was in a position so to do, as a recognition of his kindness in befriending him in his need. The eldest daughter, whom it is said Haydn really loved, had retired into a convent. Haydn would keep his word and take the Leah, as he could not get the Rachel. His marriage was the greatest misery of his life. Childless, heartless for him, loving only the society of priests and monks, Madame Haydn gladly entered into an arrangement with her husband after a period of mutual disagreement, by means of which each was able to follow out the views of life more congenial. It is said that many masses and motets were written by Haydn as peace offerings to his wife, which she in her turn gratified her desire to serve the Church by presenting gratuitously to the priests. "It was nothing to her," said Haydn in later life, "whether her husband was a cobbler or an artist, money was all her desire." However, they separated, and Haydn was free to pursue his beloved art in the service of a patron whom he esteemed, and who had a high regard for him. The symphonies, quartets, and other works, though written for this prince, have descended to all lovers of music as an universal and immortal heritage.

It was while he was in this situation that the prince conceived the idea of dismissing his band, when Haydn wrote the well-known "Farewell Symphony," in which, as the music progresses, the several players, as soon as they have finished, roll up their music, extinguish their lights, put their instruments under their arms, and walk away. This humorous sally had the effect of causing the prince to change his mind. When he died, Haydn accepted an invitation from Salomon, the violinist, to accompany him to England, where, in 1791-2, he produced six of the twelve grand symphonies known as the "Salomon set." He was received by the British public with the greatest enthusiasm, and his success was so complete that, after his second visit to London in 1794, he had accumulated sufficient to enable him to purchase a little property in his native land, and to be removed from the fear of want for the remainder of his days. King George the Third and his homely consort had received him favourably, the University of Oxford had, by a special grace, conferred the degree of Doctor of Music upon him, the "Exercise" performed upon the occasion being the famous "Oxford Symphony," or "Letter Q," as it is sometimes called. The composition, written expressly for the degree, was a piece for three voices only, six bars in length, but so contrived that it might be read forwards, backwards, upside down, or when held against the light. The humour which gave rise to this was by no means singular, as the "Farewell," "The Toy," "The Surprise" symphonies show.

The honours won in England were supplemented by those received from his own countrymen, and from France, all of which were highly valued by the old man. Remunerative work also poured in upon him, and he was able to labour unfettered by the *res angusta domi*, and to give his whole soul to his beloved art. His oratorio *The Creation*, written in 1794, twenty years after *Tobias*, his first essay in the style of sacred drama, brought both fame and profit, for England, Spain, France, Russia, Sweden, and even Italy performed versions of it in their several tongues, and everywhere it was successful, except in Paris, where the attempt upon the life of Napoleon on the same night of the performance took away all interest in any matter but the political one.

Two years after the production of *The Creation*, Haydn produced *The Seasons*, which was first performed in Vienna in 1801. How many times each work has been repeated

since, throughout the length and breadth of the world, cannot now be numbered; but in no place can the performance of either composition have so much interest as at Vienna, where the parts employed by band and chorus are the same as were used on the very first time the works were given, with all the corrections and alterations made by the master's own hand.

The Seasons, which occupied eleven months in writing, was his last great work, and almost the last work he wrote. He died on May 31, 1809, at Vienna, during the siege, testifying with almost his last breath his love and loyalty, by singing the hymn he had himself years before composed in honour of his patron and monarch.

Haydn, although influenced in his private life by the moral customs of his period, was true in heart, deeply reverencing the prime canons of religion, simple-minded, kind, and unworldly. He did not wholly realise how greatly his labours were estimated in the world of art beyond Vienna until his journey to England. He then was able to prove one part of the reports of his fame which had been told him by many admirers, during the period of his long engagement with the Esterhazys. Like most men of genius, however, he thought his strength to lie in that which the just and infallible judge "time" has proved to be his least worthy side. He was wont to regret that he had not been able to spend a portion of his time in Italy, that he might have become famous as an opera writer. He thought that his power of inventing melodies, and his skill in scoring, would have helped towards that end. Of all his operas scarcely one is ever played now, for the reason that, although they are full of melodic beauty, they are lacking in dramatic power. Haydn was not a dramatic writer. Poetical, pathetic, even humorous at times, he certainly was, but he never approached the grandeur of Mozart or the sublimity of Beethoven. The time may not be far distant when his *Creation* will be even less regarded than it is, as failing to realise the awful nobility, the majesty, or the loftiness the subject should inspire. His favourite sacred work, *The Seven Last Words*, has been surpassed in elevated tone by many another work of a less famed writer. The present race of musicians and amateurs know him at his best by his symphonies and chamber music, and by these will his name be carried to posterity from generation to generation.

Haydn's compositions were very numerous, and included, according to a list made by himself of all that he could call to mind that he had written from his eighteenth year to his seventy-third year, the time when he made the catalogue—

One hundred and eighteen symphonies.

Eighty-three quartets.

Twenty-four trios. (Haydn told Carpani that he had written twenty-nine for pianoforte with violin and violoncello accompaniments.)

Fifteen Italian operas, namely, *Acide e Galatea*, *La Canterina*, *Armida*, *L'incontro Improvviso*, *Lo Speciale*, *La Pescatrice*, *Il Mondo della Luna*, *L'isola disabitata*, *L'infidela Fidele*, *La Fedelta Premiata*, *La Vera Costanza*, *Orlando Paladino*, *Armida*, and *L'infidela Delusa* and *Orfeo* for London.

Five German operas: *Der Hinkende Teufel*, *Philemon und Baucis* (for Prince Esterhazy's marionettes), *Genevieve de Brabant*, *Dido*, *Die Bestrafte Neugier*, besides music for ballets and like entertainments.

Four oratorios: *Tobias*, *The Seven Last Words*, *The Creation*, and *The Seasons*.

One hundred and sixty-three pieces for the baryton, the favourite instrument of Prince Nicholas Esterhazy, which was a sort of violoncello strung with seven gut

strings, and having in addition a number of wire strings underneath the finger-board, called sympathetic strings.

Twenty-four concertos for different instruments—violin, violoncello, double bass, oboe, clarinet, piano, &c.

Fifteen masses.

Ten Church cantatas and smaller sacred pieces.

Forty-four sonatas for the pianoforte, with and without accompaniments.

Forty-two German and Italian songs.

Thirty-nine canzonets, some to English words by Mrs. John Hunter.

Thirteen hymns or sacred songs in three and four parts. Nine cassationes for instruments.

The accompaniments and symphonies to three hundred and sixty-five Scotch melodies for John Thomson of Edinburgh, besides a vast number of divertissements and pieces for instruments.

Thus he proved the truth of the saying that "great genius is always prolific." He was wont to say that if he was called upon to write his own epitaph he would write it in three words, *Vixi, scripsi, dixi*—"I have lived, I have written, I have said." What he has written and done for art the whole world now knows. The tender love he had for and in his labours is manifest in all his work, so that it is not possible to hear his music with an attentive ear and not love the man who wrote it—a man who always held his gifts as a trust from the Maker of all, and who recognised his own stewardship by inscribing most of his writings "to the praise of God." W. A. B.

[This biographical notice is taken, by permission, from the beautiful and complete edition of Haydn's "Pianoforte Solo Works," edited and fingered by Mr. E. Fauer.]

EXCERPTS FROM THE DIARY OF A MUSICIAN IN SEARCH OF THE TRUE AND BEAUTIFUL:

BEING CLOSE MEDITATIONS, LOOSE THOUGHTS, HELPLESS
QUESTIONINGS, WILD DREAMS, AND VAGUE VISIONS.

EDITED BY FR. NIECKS.

THIRD SERIES.

(Concluded from page 164.)

— HOW I found out that the pianoforte is the most artificial of instruments.

Dream-like encircled by Apollos, Muses, Pans, and others of the mythological tribe, such as I had lately seen on visiting the great galleries, I awaited the commencement of the concert; and so strongly was my imagination excited by the suggestions of memory that the player who anon stepped forward, made the customary bow, and sat down before the piano, was not seen by me decently clad according to the fashion of the day, but appeared to my eyes in the most simple, most durable, and most beautiful of all garments (in most ages and most countries worn only as an under garment), namely, that with which nature kindly endows men at their birth. Apollo touching the lyre, Euterpe blowing the double flute, Pan piping on the syrinx, Fauns and Bacchantes striking the cymbals are subjects which delight us, and in which we perceive nothing incongruous. But I believe that not even Raphael, who has so beautifully depicted Apollo playing on the violin, could have made anything but a ludicrous representation of a god, demi-god, or human child of the Golden Age playing on the pianoforte. In fact this instrument is as far removed from nature as a dress-coat.

— I have seldom taken up anything printed with so much avidity, and seldom laid anything down with so much disappointment, as the little pamphlet, "Woman as a Musician," called "An Art-Historical Study," by Fanny Raymond Ritter. Just that part of the subject which is of the greatest interest, and on which one would have liked to hear the opinion of a thoughtful woman, or rather—for the authoress does not hide her *opinion* on the subject—the problem one would have liked to see a thoughtful woman grapple with, is passed over lightly.

[My friend will excuse me if I here interrupt him. He was disappointed. Why? Because he did not find what he expected. But the subject of the pamphlet is not "Woman as a Creative Musician." Supposing the authoress did not treat this part of her subject with that thoroughness which its importance demands, the unsatisfactoriness of a part does not condemn the whole. I admit the denomination "An Art-Historical Study" is somewhat provoking. On the other hand, expectation ought to be kept within reasonable bounds by the announcement that the pamphlet is the reproduction, with a few additions, of a paper written for and read at the Centennial Congress, in Philadelphia, of the Association for the Advancement of Woman. Let the reader also remember that the following was not written for publicity. I am almost certain that my chivalrous friend, who is no disparager of woman's capacities, would, if he had known the destiny of his interjectional and questioning notes, have altered many an expression, and given to the whole a gentler and more deferential tone. Lastly, I wish to draw the reader's attention to an *Artist's* letter, which appeared in the July number, 1877, of the MONTHLY MUSICAL RECORD.]

"There is surely a feminine side of composition, as of every other art," she says. But how is it that, as far as history extends, there never has been a woman composer of any appreciable degree of originality? This remarkable but undeniable fact is certainly not accounted for, at least not wholly accounted for, by the want of earnestness and thoroughness in the education of woman in our day, nor by the absence or insignificance of education in the past, and the consequent baneful influence on the present, still less by the dependent condition in which the great majority of women have almost always and almost everywhere lived.

The passages in which F. R. Ritter touches on the question of "Woman as a composer" are few and lie scattered over the pamphlet.

"It would be unnatural to think that the beautiful lullabies and cradle-songs, of which hundreds exist, were composed by martial barons, rough serving-men, or rougher peasants, and not their wives or daughters. . . I have no doubt but that many of those touching, heart-breaking melodies and poems were of women's creation." This is very probable, and yet how strange again that in the song-literature one meets with no touching and heart-breaking melodies composed by women—at least not heart-breaking in the sense of the authoress. Surely no one will wonder at my denying these epithets to the melodies of the female composers who have made themselves a name as song-writers!

"Miriam the prophetess, who went out dancing and singing, the timbrel in the hand, who can say that her song of triumph was *not* her own composition?" I think the authoress forgot, when she wrote this, that she was writing "An Art-Historical Study." One might as well ask, Who knows whether the song of Miriam was worth listening to? Or, Who knows whether Beethoven was not a woman in disguise?

Creativeness has very little to do with the following

fact adduced by the authoress:—"That many of the famous songstresses of past days were capable of interpreting the works of composers in an almost independently creative manner, the scores of old operas prove. In many of these the melody is reduced to a mere thread, in order to give to the songstress perfect liberty in varying the theme according to the passion and action of the poetry she was to interpret." Distance lends enchantment to any view. I don't think that the present generation could stand the independent creativeness of these songstresses. That the composers could not stand it any longer is proved by their changing their manner completely.

Noticing that, as productive artists, women are in music neither so numerous nor so brilliantly represented as in literature and in painting, she exclaims, "Why should not women of sufficient intellectual and especial ability to warrant the possibility of their obtaining honourable distinction make an effort, and discarding the absurd idea that composition is an affair of instinct, study to compose for immortality also?" Study for immortality! If this were the one thing needful, what an amount of immortality would be studied together by intellectual and able males and females! The lady's ideas as to the accomplishments necessary to becoming a composer are most extraordinary. The only thing I know is, that not one of all the great composers was in possession of them—by which, of course, the proof is not furnished that they might not have been the better for them. "Mathematics, acoustics, psychology, languages, as well as general literary acquirements, the practice and technicalities of several instruments, and the science of music must all be mastered by the aspirant in composition, and gradually, through the application and assimilation of long years of study, become the second nature of his mind." Did Beethoven know anything of mathematics, was Bach a psychologist, Haydn a linguist, &c.? Are there not numerous examples of young men who gave proofs of their genius even before they had studied the science of music—for instance, Schumann and Schubert? Spohr was already a composer and executant of note when he thought it desirable to go through a course of fugue writing. The instruction which he got in his youth in composition was of the slightest. This shows that genius and great talent come often to the light without "severe mental discipline and scientific training," that "instinct"—which I would rather call genius, or pre-established harmony—is not to be pooh-poohed in connection with composition. Also this is worth noting—the female pupils at the music schools are neither unwilling nor unable to do their contrapuntal and other exercises; what the teachers complain of is their lack of creative power.

The problem, *Woman's capability as a composer*, is a very difficult one. If it can be solved at all, it can be solved only by patient investigation and philosophical consideration. It is necessary to proceed methodically. A careful study has to be made of the works of all the women who distinguished themselves in the arts and sciences, and the investigator has to ask himself the following questions:—What have they accomplished? In what manner have they accomplished it? Are the scientific works they wrote the outcome of good memories, the retail of men's thoughts, or do they contain original inventions, discoveries, and solutions? Are the literary works vague dreams, undefined yearnings, helpless outstretchings, eloquent laments and cries of the heart, portraits of man's manners, speech, and outward acts, of nature's changeful scenes and seemings, or are they bold heaven-scaling, heaven-daring thoughts, flashes of light-

ning that pierce the black darkness of our mental world, logical reasonings and cogent systems, revealings of man's and nature's soul? And so in painting, &c.

Having thus brought together sufficient material, and marked the qualities which are peculiar to woman's work and those which it lacks, it may be possible to learn from the absent qualities why woman is not a creative musician.

To speak of man's and woman's equality is as nonsensical as it is unjust to speak of the superiority of the one over the other—they differ in kind. This cannot too often be insinuated and proclaimed. The Creator who moulded their bodies into different shapes, endowed them also with intellects corresponding to their bodies and differing as much as these. Each has its own functions and is best adapted for the fulfilment of those functions. Also this has to be kept in mind: Art and science are not essentials of life, not the chief ends of creation.

OPERAS IN ITALIAN.

WINTER SEASON.

It would be quite possible, if it were needful, to write a long, elaborate, and exhaustive account of the works produced at the Winter Season of Operas in Italian, at cheap prices, begun on October 19th, and continued with increasing success and profit to the management ever since. The happy thought of finding a means of pleasure for the hungering lover of music, and spectacle or dramatic incident combined, which opera represents, at first held to be so dangerous—revolutionary almost—by those who would restrict the performance of operas in Italian to that exotic period generally known as "the Season," has so far expanded in its effect as to have grown into a public advantage; and the "many-headed monster," as the public has been called, is strangely keen to accept any proposition by which real benefit is likely to accrue; the plan of opening the doors of Her Majesty's Theatre for a series of performances of opera, given by the most useful members of an excellent stock company, has succeeded beyond the most sanguine expectations. The prices to every part of the house have been reduced for this occasion, the admission to the gallery being made one shilling instead of half-a-crown, and all the other places in proportion. The company has included the following artists:—

Mme. Eugénie Pappenheim, Mlle. Alwina Valleria, Mme. Hélène Crosmond, Mlle. Marie Marimon, Mlle. Ambré (her first appearance in England), Mlle. Bauermeister, Mlle. Perdi, Mlle. Imogene, Mlle. Colini, Miss Cummings, and Mlle. Trebelli; M. Candidus, Sig. Runcio, Sig. Leli, Sig. Carrión, Sig. Rinaldini, Mr. Thomas, Sig. Gillandi, Sig. Rota, Sig. Mendioroz, Sig. Zoboli, Sig. Roveri, Sig. Fallar, and Herr Behrens. Conductor, Sig. Li Calsi; leader and solo violin, M. Sainton.

All of these singers have appeared up to the date of going to press, with the exception of Sig. Leli; he is yet *en réserve*. Herr Candidus, who appeared in *Fidelio* as Florestan, sang so well that the highest hopes were entertained concerning him. After some one or two delays he at length sang in *Der Freischütz*, and for the reason that, his voice still being out of order, he was unable to sing in tune, he therefore disappointed all the hopes formed of his powers. On the other hand, the *débütante*, Mlle. Ambré, concerning whom the management, with a somewhat questionable taste, issued a laudatory preliminary notice, made a marked and distinguished success in *Traviata*, on November 16th.

This young lady has an agreeable voice, well under control, very good in the *messa voce*, though weak in the middle register. She has much to learn in the art of *fioritura* singing, but she has a considerable amount of that natural dramatic talent which helps to make the

great artist. She is African by birth, having been born at Oran, in Algiers. Possessed of considerable personal attractions, a graceful figure, and intelligent expression of countenance, she is altogether likely to make a lasting mark, if she is not readily spoiled by an easy and early success.

Concerning the other artists in the company it is scarcely necessary to say anything, for their accomplishments and endowments are already well and agreeably known. As usual, the weakest part of the company lies in the dearth of good tenors; not one on the list is better than Sig. Gillandi, and he cannot be ranked in the highest grade; in other respects the company is very good—Mme. Pappenheim sustaining the rôles usually given to the *prima donna assoluta* with more than common power, both of voice and acting. Her performance in Weber's *Der Freischütz* was a remarkable hit, and justifies the hope that *Oberon*, being promised, will be performed before the end of this short winter season. *Carmen*, the opera which attracted so much attention upon its production during the recent summer season, has been given regularly at least once a week, and each time to crowded houses. Mme. Trebelli has been the *Carmen*, and although her singing has been, as it always is, admirable, her reading of the part is by no means a good one, for the reason that it is somewhat cold and unsympathetic—yet not altogether at variance with the author's idea of the part, though it is totally different from the original idea of the character given to the public by Miss Minnie Hauk.

The operas which have already been given have been *Fidelio*, *Rigoletto*, *Faust*, *Carmen*, *Don Giovanni*, *Il Flauto Magico*, *Le Nozze di Figaro*, *Trovatore*, *Traviata*, *Dinorah*, *La Sonnambula*, *Martha*, and *Der Freischütz*—a repertoire sufficiently varied to satisfy the most exacting. That the season should have almost as much importance attached to it as though it were the full time, several novelties have been promised; among these *Oberon*, before alluded to; *Mirrella*, by Gounod; *Semiramide*, by Rossini; and Verdi's *La Forza del Destino*, with the changes and additions by the composer. The season was to have closed originally on December 2nd; it is now intended to keep the theatre open for at least a fortnight beyond that time, as the interest of the public increases each night, and brings a corresponding increase of capital to the treasury.

Foreign Correspondence.

MUSIC IN PARIS.

(FROM A CORRESPONDENT.)

November, 1878.

GREATLY as we admire and appreciate the music to *Faust*, by Berlioz, still it is rather a matter of wonder to us that, after having heard thirteen most excellent performances of it towards the end of the last "Châtelet" season, the "Association Artistique" in particular, and the musical public in general, should be contented that no less than three performances of it should be given at the commencement of the new season—on October 27th, November 3rd and 10th, respectively. The principal rôles were interpreted, as heretofore, by Mlle. Vergin (Marguerite), Messrs. Lauwers and Villaret fils (Méphistophiles and Faust), and M. Carroul as Brander. M. Colonne, the talented conductor of the Châtelet Concerts, will most likely be as celebrated in times to come, by his enthusiasm for the hitherto almost obscure Berlioz, as M. Habeneck was formerly for his devotion to Beethoven's symphonies. Certainly it is M. Colonne who has been the means of producing this same *Faust* so often, and the magnificent Requiem by Berlioz, of which we have

spoken on former occasions, besides many other works—minor productions—which were duly noticed in these pages. If it be in the real interest of art to have such a long run of some favourite play by Shakespeare—which to our thinking is questionable—then, on this ground, these frequent performances of *Faust* may be understood. In accordance with a general demand, the same work is to be given Nov. 17th and 24th. The first "Concert Populaire," under the direction of M. Pasdeloup also, took place on October 27th, and opened by Mozart's G minor symphony, which was followed by Schumann's "Träumerei" (from the *Kinderscenen* for piano), and Taubert's *Liebestied*, both charmingly arranged for orchestra, and described on the programme as "Rêverie" and "Entr'acte." These were followed by Brahms' symphony in D major, which was given for the first time at these concerts. The performance was indifferent, and the symphony met with but little appreciation. A violin concerto by M. Garcin was executed by M. Maurin, and the concert concluded with Beethoven's septett (another work which can never be heard too often in Paris), for all the stringed instruments; clarinet (M. Grisez), bassoon (M. Schubert), horn (M. Mohr).

At the second "Concert Populaire" a symphony by Haydn, entitled "L'ours," was given; an offertorio, by Gounod, and a "Minuet des petits violons du Capitaine Fracasse," by E. Pessard; Rubinstein's symphony, "Ocean;" Beethoven's Kreutzer sonata for piano and violin (executed by MM. Jaell and Maurin); and, as conclusion, Mendelssohn's music to *A Midsummer Night's Dream*.

The third "Concert Populaire" took place on November 10th, and opened with Beethoven's Pastoral Symphony, a "Fragment Symphonique" (posthumous work), by Schubert; "Air de Ballet," by F. David; and, for the first time, a concerto by B. Godard, which was executed by M. Gustave Lewita; "Theme et Variations" (Op. 108), by Mozart, and executed by M. Grisez and all the stringed instruments; and, in conclusion, a "Rhapsodie Hongroise" of Liszt.

The fourth "Concert Populaire" produced Beethoven's symphony in A major; "Bacchanale de l'opéra de *Samson et Dalila*," by Saint-Saëns; a minuet by Boccherini, arranged for all the stringed instruments; Schumann's B flat major symphony; a concerto for the violin by Léonard, executed by M. Paul Viardot; and Weber's overture to *Der Freischütz*.

At the annual public *séance* of the "Académie des Beaux-Arts," the first "grand prix" for musical composition was accorded to M. Clément Jules Bromptin, pupil of M. Massé, and the second to M. Samuel Alexandre Rousseau, pupil of the late M. F. Bazin. M. Bromptin's work was executed by Mlle. Mézeray, of the Opéra Comique, and MM. Talazac and Lorrain, with great success. M. Bromptin is pronounced to be a true "musician of the future." M. Rousseau's cantata was performed by Mlle. de Stuchlé and MM. Villaret fils and Auguez, and is pronounced to be excellent, without, however, possessing the same good points as that of M. Bromptin. The subject for both cantatas was "Jephtha's Daughter." The performances took place under the presidency of M. Hébert, who opened the *séance* by a touching allusion to his lost *confrère*, M. François Bazin, whose empty place he was thus obliged to fill. The "Académie des Beaux Arts" have designed, as programme for 1880 for the "Concours Bordin," a "History of Musical Notation from the Earliest time." Manuscripts are to be forwarded to the secretary of the institute not later than December 31st. 1879.

MUSIC IN NORTH GERMANY.

(FROM OUR SPECIAL CORRESPONDENT.)

LEIPZIG, November, 1878.

THE musical season here commenced on the 10th October with the first Gewandhaus concert. Our celebrated orchestra showed its usual force in two symphonies, Mozart's D major and Beethoven's D major, although it had been over-fatigued by constant performances of *Siegfried*, and the *Götterdämmerung*. Herr Ernst Loewenberg (from Vienna), a pianist hitherto unknown to us, played Rubinstein's D minor concerto, also an étude by the same master, and a largo, transcribed for the piano.

forte by Saint-Saëns, with great skill. The well-known singer, Mme. Schuch-Proska, from Dresden, justified her reputation by the rendering she gave of an aria, with violin solo obbligato, from Handel's *Samson*, and an air from Hofmann's new opera, *Armin*.

On the 13th October, Herr Rafael Joseffy gave a concert at the Gewandhaus, with the co-operation of Mme. Schultzen von Asten, from Berlin. Herr Joseffy's technique is marvellous, and in touch he has but few rivals. He played his transcription of Boccherini's now famous menuet, a few short pieces by Chopin, and "Tanz-Arabesken," a composition of his own, with great success; whilst his performance of the chromatic fantasia and fugue by Bach, the "Variations sérieuses," by Mendelssohn, and compositions by Schubert and Schumann could not altogether satisfy us. Herr Joseffy played twice at the theatre in the course of the ensuing week, and pleased much in the E minor concerto by Chopin, and the one in E flat by Liszt.

At the second Gewandhaus concert we made the acquaintance of the youthful violin virtuoso, M. Paul Viardot, from Paris. This talented artist introduced himself by playing the fifth concerto by Léonard, his master, and the rondo capriccioso by Saint-Saëns. M. Viardot plays gracefully, and has a good tone. He was much liked and applauded. Mme. Otto-Alvsleben, from Dresden, has a fine voice, and sang the aria, with violin obbligato, from Mozart's "Il re pastore," and two songs, Rubinstein's "Du bist wie eine Blume," and Volkmann's "Die Bekehrte," with great execution. The chief points of the evening, however, were the orchestral works—the overture to *Oberon*, by Weber, and Mendelssohn's A minor symphony.

The third Gewandhaus concert fell on the same date as the fiftieth anniversary of Mme. Clara Schumann's artistic career. The programme consisted exclusively of works by Schumann. Mme. Schumann was received with enthusiastic applause. It would be superfluous to speak of her playing. She is the best interpreter of her late husband's music. The enthusiasm of the audience increased with every work she performed. She played the A minor concerto; the romance, Op. 28, B major; and the novellette, Op. 99, B minor. After the rendering of the concerto, Herr Capellmeister Reinecke handed her, in his and the orchestra's name, a golden laurel wreath. The C major symphony and the overture to *Genoveva* were played with great fervour. Mme. Schultzen von Asten sang Schumann's songs, "Marienwürmchen" and "Soldatenbraut," and Clara Schumann's "Warum willst du Andre fragen," with sympathetic voice and fine feeling.

The fourth concert produced a very interesting novelty, the "Fest" overture, composed by Reinecke for the Kiel Musical Festival. It was received with much applause, and is a masterpiece which will, no doubt, cause great sensation elsewhere. At the rehearsal the orchestra did homage to Reinecke in the form of a flourish, and the audience by several times recalling him. The two other orchestral works of the evening—the B flat major symphony by Beethoven, and air by Bach, for stringed orchestra, from the D major suite (which obtained an encore)—were splendidly executed.

The St. Thomas's Choir opened its concert with a motett on Luther's chorale, "Ein feste Burg ist unser Gott," by Döles. This is a well-finished work, but lacks inventive genius. The execution of the motett, under the direction of Prof. Richter, was excellent. The concert also afforded us an opportunity of hearing Frl. Auguste Redecker, who is so well known in England. She gained well-merited applause by her excellent rendering of two ariettas by Stradella and Giardini, as well as two songs by Schubert, "Gruppe aus dem Tartarus," and "Dithyrambe."

On the 3rd November, Herr Capellmeister Reinecke prepared a private performance of his *Aschenbrödel* (Cinderella), quite a recent composition. The tasteful poem by Heinrich Carsten is set for female voices, with pianoforte accompaniment, like the same composer's *Schneewittchen* (Little Snowdrop), and *Dornröschen* (Little Rosebud). A connecting text, which is recited, informs the public of the plot, and joins the separate numbers together. All the musical parts were received with lively applause; *Aschenbrödel*'s song (mezzo-soprano solo), the song of the bird (soprano solo), and the charming choruses of birds and children dancing more particularly excited

enthusiasm. The grace and beauty of the whole work are beyond all praise. The mezzo-soprano solo was rendered by Frl. Louise Schärnack, from Hamburg (whom we had never before heard), who executed her task brilliantly. The soprano solo was commensurately rendered by Frl. Goselli, of our theatre.

At the first Chamber-music concert, which took place on the 2nd November, a new work, a string quintet by Ernst Naumann, was hailed with satisfaction. Its invention is natural and thoroughly noble. The first and last movements are pervaded with fresh and unaffected liveliness. They contain two slow movements, of which the first, a kind of scherzo moderato, appeared to us the climax of the whole quintet. We also heard two old favourites on the same evening, Mozart's clarinet quintet and Mendelssohn's string octet.

On the 4th of November, the anniversary of the death of Mendelssohn was commemorated by a concert at the Conservatoire. The programme was performed exclusively by pupils, and consisted of the following of Mendelssohn's works:—1, Quintet for stringed instruments (Op. 87, B flat major); 2, Aria from *Elijah*; 3, Prelude and fugue (Op. 35, D major); 4, Prelude and fugue (Op. 35, B minor); 5, Concert-aria for soprano (Op. 94); 6, Trio (D minor, Op. 49); 7, Duet, with chorus, from the *Lobgesang*; 8, "Lied ohne Worte," for violoncello (Op. 109, D major); 9, Pieces from *Christus*.

The different performances proved the efficiency of the instruction bestowed at this establishment, Frl. Schötel and Herr Eisenberg distinguishing themselves more particularly.

MUSIC IN BERLIN.

November 15, 1878.

THE last month has brought us a perfect deluge of concerts, and if I attempted to send you a detailed report of only half of the musical productions which have met with more or less success, each of my letters would nearly fill a copy of your *Times* newspaper. To save my readers the fatigue of plodding through such a quantity of matter, and yourself the outlay upon paper and printing, I shall restrict my attention only to the greater and more important waves of this flood of concerts. One such gigantic wave was the concert given by Hans von Bülow on the 23rd of October, in the hall of the "Singakademie." This incomparable artist chose the five last sonatas of Beethoven. Of all the living pianists Bülow is unquestionably the only one capable of performing with success such a giant's task, and equally beyond question is it that only the mighty spirit of Beethoven could keep a musical audience in breathless excitement throughout a whole evening, especially when the mouthpiece of the composer is such an imperfect instrument as the pianoforte. It were, indeed, superfluous to say anything concerning the marvellous performance of H. v. Bülow, especially as this artist is now making his triumphal progress through England, and the English papers will have ample opportunity of forming a just opinion of his wonderful powers.

Professor Joachim, the leading representative of musical life in Berlin, began on the 19th of October his first series of quartett evenings. His companions, De Ahna (2nd violin), Wirth (viola), and Müller (violoncello), in their respective lines his equals, rendered valuable assistance, and it were impossible to imagine anything more absolutely perfect than the *ensemble* of these four artists. I am sure it is quite unnecessary to trouble you with any remarks upon Joachim's playing—upon your side of the Channel it would scarcely be difficult to find any one at all interested in music who has not been under the magic influence of his wand. These quartett evenings brought the cream of Berlin society together, and deservedly so, for it evidently appears a duty of the highest *ten* to be seen at these concerts.

The soirées for chamber music which are annually given by Herr Barth (pianoforte), De Ahna (violin), and Haussmann (violoncello), usually six in the season, enjoy great popularity. The first of these introduced a new trio of Herzogenberg's. Not remarkable for invention, but happy in the working up of his materials, the composer met with a very respectable success,

owing, undoubtedly, much to the execution of the above-named artists. Amongst several other pieces produced was Schubert's grand fantasia by Herr Barth. This artist combines in himself all the properties of a good pianist, perfect execution, great power, and extraordinary brilliancy.

The "Hochschule," under the direction of Herr Joachim, brought out Mendelssohn's *Elijah* on the 30th of October. I never remember having heard a more successful rendering of this great work. It was thorough enjoyment of the purest kind. The *St. Paul*, by the same great master, produced on the 4th of November by the "Stern'sche Gesangverein," under the leadership of Max Bruch, charmed a devout audience through its unexceptionable interpretation.

Under the sure and skilful leadership of H. Blumner the "Singakademie" performed Bach's mass in B flat minor on the 1st of November. Of this performance also nothing but the most flattering remarks can be made. The choruses, given with striking accuracy, produced a truly marvellous effect.

Quite an unusual phenomenon among artists we have had in Frau Annette Essipoff—full of fire and grace, in short, an artist in the truest and best meaning of the word. On the 2nd of November she assembled around her in the "Singakademie" a choice and numerous audience, which listened devoutly to her highly poetic performances. The programme was made up entirely of Chopin's compositions, and it gives me great pleasure to state that Frau Essipoff met with a great and deserved success, and if here and there her strength seemed to fail her, it would be a great injustice to this charming player to find fault, besides showing a want of gallantry on my part, inasmuch as we must all admit that, according to the immutable laws of nature the fair sex is not endowed with the same physical strength as the "Lords of Creation," and in this case Frau Essipoff amply compensated for any deficiency by the charming sweetness and bewitching grace of her touch.

The expectations of all the *habitués* of the concerts here were greatly aroused by the announcement of the re-appearance, after an absence of five years, of Herr Rafael Joseffy. His former performances are still remembered, and much was expected from him. Gossip asserted, "A second Tausig is coming," &c. &c., and I must confess I never was more thoroughly undeceived. Herr Rafael Joseffy was, five years ago, a wonderful young man. Now he is a wonderful child, and such he seems likely ever to remain. His extraordinary manipulation he still retains, and he is able to perform his little tricks as deftly as ever—but who now-a-days can find any pleasure in such things? Thank goodness, the days of emaciated "virtuosity" and musical trifling are gone, we don't want fiddling acrobats or feats of tumbling on the pianoforte, tricks which can only tickle an ignorant public, and help to hide the performer's empty brains and want of thought. Give us truth in art, and let us have the ideal contained in the music interpreted by the spirit of the "virtuoso." Give us the kernel, not the shell! Herr Joseffy is upon a wrong road, one which will not lead *ad Parnassum*. In the same concert Mme. Wilt sang; her magnificent voice and highly-trained execution took the sympathy and favour of the audience by storm. The grand aria from *Oberon*, together with an aria from Mozart's *Entführung*, gave the singer a fine opportunity of displaying her unquestionable talent of dramatic as well as coloratura singing.

Finally, I would mention the concerts of Herr Wieniawski, and the performances of chamber music by Herr Hollaender and his companions. Unfortunately the great violin-player, Herr Wieniawski, to the disappointment of the audience, was compelled to break off in the middle of his playing, being suddenly seized with an attack of illness on the stage. With a generous magnanimity, never to be sufficiently acknowledged, Herr Joachim, who happened to be among the audience, came to the relief of his brother musician, and taking his place amidst an overwhelming storm of applause from orchestra and audience, conducted the concert to the end.

Herr Hollaender's concerts of chamber music are enjoying the most lively appreciation, and justly so, inasmuch as he is continually affording us the enjoyment of new pieces charmingly rendered and interpreted.

XAVIER SCHARWENKA.

MUSIC IN VIENNA.

(FROM OUR SPECIAL CORRESPONDENT.)

VIENNA, Nov. 12th, 1878.

THE musical season was well inaugurated by the Philharmonic Society, the first concert of which body had the following programme:—Haydn, symphony in D, one of the English (Breitkopf & Härtel, score No. 11); prelude, andante, gavotte, by J. S. Bach, transposed for string orchestra by S. Bachrich; symphony, No. 8, by Beethoven. The novelty, the said arrangement, was taken every part from another work, a somewhat strange procedure; but it was nicely done, and pleased many, the last part even being asked to be repeated. But the question is now, to what purpose does the Bach Society publish the works of the master, when our orchestras prefer a compiled arrangement to an original composition? The first Gesellschafts concert opened with the cantata, "Herr Gott, dich loben wir," by J. S. Bach (No. 16 of the collection of the Bach Society, Peters' edition, 1286). The work, a powerful composition, made a deep impression. The chorus had also a little work to do, for they finished the concert with Mendelssohn's 114th Psalm. The new violin concerto by Goldmark was performed by Herr Concertmeister Lauterbach, from Dresden. The composition is most interesting; valuable in the musical sense in its first and second movements, and brilliant for the opportunity for display in the last part. The orchestra also is splendidly treated, as might be expected from the composer of the opera, *Die Königin von Saba*. Herr Lauterbach, who was heard in Vienna for the first time after his piteous accident in Switzerland, showed himself to be a very master of his instrument, and unanimous and repeated applause greeted him on all sides. Herr Walter, from the Hofoper, sang the aria for Florestan (an early composition, finishing with the "Adagio") from Beethoven's *Leonore*. "L'Arlésienne," a suite for orchestra, by Bizet, was another novelty which pleased extremely. It is in the same piquant style which we find in *Carmen*. Its production at the Crystal Palace may be recommended.* Herr Eduard Kremser was again the conductor, as last year, and can be fairly complimented upon the result of the performance. Herren Ig. Brüll and Georg Henschel were much applauded in their first concert. Brüll, the clever pianist, with the elastic, warm touch, performed Beethoven's sonata, Op. 101, and shorter pieces of different masters, including some of his own compositions; Herr Henschel, beginning with Carissimi's "Vittoria" cantata, caused quite a sensation by his manner of singing flowing floritura, and he pleased also in an aria from Haydn's *Orfeo*, and in some songs by Schubert, Brahms, Rubinstein, and Schumann.

The former Komische Oper, now called Ring Theater (situated on the Ringstrasse, our Boulevards), made its first effort to bring out a comic opera. It was *Die Wallfahrt der Königin*, the music by J. Forster, a native of Styria. The original libretto, by Scribe, under the title *Giralda*, was composed by Adam, and performed in Paris, 1850, at the Opéra Comique. The action is very pleasant, and as the music is quite forgotten here, it was a good thought to make use of an already approved book. The new music shows real talent for comic opera; it is melodious, pleasing and fluent in style, and is the fruit of the study of the best French masters. Forster writes just as well for the voice as he can express himself in interesting style for the orchestra, and considering that it is the first opera he has written, there is much hope of future promise in him. It was a pity that the Hofoper refused the acceptance of the work, as being too small in scale for a large house. The opera was throughout well received by the audience and by the critics. The performance was as well as it could be from the members of a theatre of unsettled circumstances.

The Hofoper had invited Herr Schott from Hanover to replace Herr Labatt during the time when he was performing *Siegfried*. Herr Labatt's "double" for that rôle, Herr Glatz, was engaged in June, but proved incompetent for the task. Meantime, Wagner protested against the choice, as the same singer had previously performed Sigmund, the father, and recommended Herr Jäger, who had studied the rôle under his

* It has been already performed in London, at one of Mme. Viard-Louis' concerts.—Ed. M.M.R.

tuition. At first the direction hesitated somewhat, as Herr Jäger was still remembered as a failure in Vienna, having acted in *Lohengrin* so inefficiently that Herr Labatt was called upon to finish the second and third acts. But times change, and so do men: Herr Jäger was now found acceptable. Although Labatt was free, Schott appeared in Vienna, had his six performances as "gast," singing Rienzi (twice), Tannhäuser, Profet, Lohengrin, and Manrico, and was welcomed by the audience with the same sympathy as before.

The first performance of *Siegfried* took place last Saturday (9th), commencing at six o'clock, and finishing at a quarter to eleven. After the first and second acts, a pause of half an hour was made, during which time the audience employed themselves with the refreshments, buffets being erected in the foyer and in the two upper rows. The characters in the opera were thus distributed:—Siegfried, Herr Jäger; Brünnhilde, Frau Materna; Wanderer, Herr Scaria; Alberich, Herr Beck; Mime, Herr Schmidt; Fafner, Herr Hablawetz; Erda, Fräulein Stahl; Stimme des Waldvogels (the Forest Bird), Fräulein Kraus. Herr Jäger did honour to the recommendation of Wagner; though his voice has but little sympathetic quality, his intonation is pure, and his pronunciation, declamation, and representation agreed with Wagner's intentions. Of the rest, Frau Materna, Herren Scaria and Beck, were particularly praiseworthy. The orchestra, of course, was first-rate, and its conductor, Herr Hans Richter, the right man for such a task. Much care had been bestowed upon the *mise-en-scène*. The impression was altogether favourable, some scenes, no doubt, being a little tedious, others charmed all by their poetic conception. The second act, and its "Waldweben," and the song of the birds, were so many really happy moments. The singers and Herr Richter were called for after the end of every act again and again. The last part of the *Nibelungen*, "Die Götterdämmerung," is expected in January next year.

Operas performed from October 12th to November 12th:—*Philemon and Baucis*, and the ballet "Nalla" (seven times), *Aida*, *Afrikanerin*, *Königin von Saba*, *Lohengrin* (twice), *Hugenotten*, *Stumme von Portici*, *Rienzi* (twice), *Wasserträger*, and the ballet "Sylvia," *Profet*, *Judin*, *Troubadour*, *Hernani*, *Siegfried* (twice), *Faust*, *Weisse Frau*.

Correspondence.

ORATORIOS OF THE NINETEENTH CENTURY.

SIR,—Can you give me, through your columns, a list of oratorios composed in the nineteenth century, with dates? If not, some of your readers might probably be able to do so. CANTAB.

To the Editor of the MONTHLY MUSICAL RECORD.

SIR,—I have read with interest a clever article in your November issue, entitled "Fossil Music." But you will, perhaps, permit me to maintain that the writer goes too far in his views, especially when he asks, "Why should students be compelled to acquire harmony, counterpoint, and fugue according to rules which are overweighed by the exceptions found in daily experience?"

Assuming the possibility of decadence of the art, I ask, on which side does the danger lie? on that of formalism, or of looseness? Let me not be told that the assumption is vain. Judging from the history of kindred arts, we have no right to be over-confident as to the future of music. What if, in the days of Sophocles, some enthusiast had hazarded prophecy concerning the drama of the future? What assurance have we that music is not destined to pass through like phases to those of architecture, sculpture, painting, and the drama; reaching its highest pitch of exaltation only to suffer natural decline? We may hope, in this case, for an exception to the rule; but warning, based on analogy, ought not to be thrown away. There is even now some cause to surmise that laxity of workmanship is creeping in—a neglect of form which may presently reduce invention to the level of clever improvisation. For what avail a succession of pleasure-bearing phrases, if you cannot focus them? They diffuse themselves, become evanescent, and "leave not a rack behind."

But what, after all, is form? It is that which gives the impression of unity, of good government, of subordination to a central thought. Erratic vagaries imply want of form, insubordination, and in the composer the lack of a firm grip upon what he has in hand. Straggling

notions betray inherent weakness. Dreamy inventions, without a fixed centre of reference to which all the radii of the circle converge, are meaningless and washy. They leave no impression on the memory, and are never carried out of the concert-room into the street. How is conciseness or unity of impression to be attained without form? It is strength-giving form that binds together what is typified by the fabled faggot of sticks.

Now the fugue is the very quintessence of form—form in its utmost concentration. Too much so, perhaps, for the palate of some, who would rather that a little water were mixed with the very strong wine. Thus does the fugue become expanded, by wider and still wider treatment, so far (with composers of self-restraint and judgment, and no further)—so far as leaves the hearers able to carry away in their memories the original fugue-type. But expansion is a question of degree; and the danger is, among those who are too confident in the force of their own genius to submit to the severe and rigid contrapuntal training that has chastened the work of our greatest tone-poets, lest in the process of expansion, diffuseness should overtake us; lest the wine, by continual addition of water, should lose the vinous flavour altogether. Expansion of the fugue-type is a question of sober judgment after all. Some composers have more confidence in their audience than others, and venture farther than others to carry the audience away from the original formal idea, confident that the recollection will not be lost. But all alike must beware of arriving at the point where primal form is lost in vague diffuseness. To borrow a term from a kindred art, the vanishing-point must not be reached.

Begging you not to consider me as belonging to the party of obstruction, but rather as one who takes the keenest interest in the changes that are coming over the art, I venture to ask whether there be enough security that erratic vagary shall not presently take the place of old-fashioned form—fossil though it be. When that time comes, if ever, music will have passed its ages of youth and of manhood, and will have lapsed into decrepitude.—I am, &c.,

HUGH CARLETON.

44, Palace Square, Upper Norwood.

[Our correspondent has not rightly understood our drift. We do not decry the study of fugue, but, on the contrary, hold it to be of great importance. It is the fossil rules by which it is taught to which we object.—ED. M.M.R.]

Reviews.

Mozart's Werke. Series I.: No. 11, *Missa brevis*, in C major, C (No. 259); No. 12, *Missa*, in C major, C (No. 262). Series XVI.: Nos. 11—21, *Concertos for the Pianoforte and Orchestra*, in F, A, C major, C minor, B flat, D, G, B flat, F major, D minor, and C major (Nos. 413, 414, 415, 449, 450, 451, 453, 456, 459, 466, 467). Leipzig: Breitkopf & Härtel.

WHAT we have said about Mozart's masses on former occasions applies also to the two now before us. Of them, however, that in C major (No. 262), which was composed in 1776, is by far the more important work. The *Gloria* is a natural outburst of joy to which a Puritan or ascetic may take exception, but which every one else must find here justifiable. *Gloriamus te* seems to ring from every voice and instrument with a consciousness of God's greatness, omnipotence, and goodness. And when they utter the words *gratias agimus tibi propter magnam gloriam tuam*, they do not do so merely with their mouths. But who could object to the *Qui tollis*? Its chaste and deeply felt tones cannot fail to impress where the heart is not ossified by prejudice. How fine are bars 7, 8, and 9! The progression of the tenor is worth looking at. The fugal writing of the *cum Sancto Spiritu* and the *et vitam* delights the musician, and carries away the executants and hearers. The shakes, on the other hand, in which the various solo voices indulge are rather a disturbing element of the *et incarnatus est*.

Of the concertos Nos. 413, 414, and 415 Mozart writes to his father on December 23, 1782:—"The concertos are midway between too difficult and too easy; they are brilliant, pleasing to the ear, natural without degenerating into emptiness—here and there connoisseurs alone get satisfaction, but in such a way that non-connoisseurs must be satisfied without knowing why." From this it is seen that Mozart could be an eminently practical musician. In the composition of these concertos—which, like most of those he composed, he wrote for himself (some of them,

however, for other players; for instance, No. 449 for Miss Ployer, No. 456 probably for Miss Paradies—he kept his prospective audiences steadily before his eyes. But he always combines, to some extent at least, the beautiful with the useful, and this is also the case here. Nevertheless it cannot be denied that the three concertos in question are slight performances for a Mozart. He feels that himself, and knows perfectly well when he does really noteworthy work. Read this extract from another letter to his father:—"I am not able to make a choice between the concertos in B flat and D [Nos. 450 and 451]. I think they are both of them concertos that make one sweat; but that in B flat has the preference in difficulty. I am curious to know which of the three concertos in B flat, D, and G major [No. 453] pleases you and my sister most, for that in E flat [the one written for Miss Ployer] does not belong to them, it is a concerto of quite another sort, and written rather for a small than a large orchestra [two oboes, two horns, and strings]. Therefore only these three concertos are in question, and I am curious to know whether your judgment will coincide with the general one here, and also mine. Of course it is necessary that every one of the three should be heard with all the parts, and well performed." A glance at the concerto in E flat explains why he would not like to be judged by it. And a glance at the three concertos in B flat, D, and G major explains also why he insists that they should be performed with all the parts; for not only the usual number of parts is increased, but also their individual significance, so much so indeed that one cannot speak of a solo piano and an accompanying orchestra without a twinge of conscience, as the piano almost as often accompanies the orchestra, as the orchestra the piano (notably in the concerto in D major). In the concerto in B flat the orchestra is composed of two oboes, two bassoons, two horns, and the usual strings; in the one in G two flutes, and in the one in D one flute, two trumpets, and kettledrums are employed in addition to these instruments. Playing after the three concertos mentioned in the first extract from Mozart's letters, those recommended to the attention of his father in the second, one cannot help being struck with the great distance that lies between them. The latter furnish the proof that whenever a man of genius is in earnest, and thinking more of his art than the public, he creates something that will outlive the passing fashions. With a full appreciation of the merits of these and the other concertos—for instance, the one in C major (No. 467)—it may, however, be said that the one in D minor (No. 466), composed at Vienna on February 10, 1785, is the flower of them. Indeed, the *fant ensemble* of this concerto—the significance of its contents, the beauty of its form, the freshness and brilliance of the pianoforte part, and the tasteful and discreet orchestral accompaniment—is so *unique*, so perfect in its way, that the palm must be adjudged to it. The biographical inquirer may use these concertos as a commentary on Mozart's artistic development and his views on art, the musician ponder over many of them as excellent examples of discriminate and effective orchestration, and clear and harmonious arrangements of thoughts, the historian find in some a few links in the evolution of the concerto and illustrations of a stage in the pianoforte *technique*, and all lovers of music enjoy a few as fine specimens of musical art now and for many years to come.

The Children's 'Handel. Short Pieces for the Pianoforte, arranged and fingered by E. PAUER. London: Augener & Co.

IN the attempt to familiarise young minds and hands with the mighty works of the "giant Saxon," by offering a selection of his thoughts in such a form as can best be appreciated and grasped by young heads and small hands, Mr. Pauer has done another useful service to the rising generation. In a handsomely engraved and printed volume there are altogether some thirty-six pieces, of which six are set for pianoforte duet, the remainder for pianoforte solo. Every piece is full of the character intimately associated with Handel's name and style, and the whole forms a collection useful and valuable, and yet not taken from the too familiar works, as a list of the titles will show.

1, Sonata in C major; 2, Hornpipe in F, from the Water-music, composed in 1716; 3, Minuet in A minor; 4, Gavotte in C major; 5, The Harmonious Blacksmith, in F; 6, Chorus, "And the glory of the Lord shall be revealed," from *The Messiah*, in A; 7, Chorus, "See, the conquering hero comes," from *Judas Maccabæus*, in G; 8, Chorus, "O Father, whose almighty power," from *Judas Maccabæus*, in B flat; 9, Allegro moderato from the violin sonata in A; 10, Largo in G; 11, Chaconne with twelve variations, in G; 12, Gigue in B flat; 13, Fugue in C; 14, Courante in F; 15, Gavotte in G minor; 16, Aria from the 14th Suite, in G; 17, Symphony from *Hercules*, in G minor; 18, Chorus of Virgins, from *Samson*, in A minor; 19, Chorus from *Theodora*, in F; 20, Bourrée, in G; 21, Minuet from the opera *Almira*, in G minor; 22, Aria, "Lascia ch'io pianga," from the opera *Rinaldo*, in G; 23, Minuet from *Samson*, in G; 24, Dead March from *Saul*, in C; 25, Prelude in G; 26, Gavotte in C; 27, Sarabande in G minor; 28, Gigue in G; 29, Pastoral, "Beneath the vine," from the oratorio *Solomon*, in G; 30, Aria, "Bacchus ever fair and young," from *Alexander's Feast*, in F. DUTTS.—31, Bourrée from the seventh concerto for organ and orchestra, in B flat; 32, Aria, "He shall feed His flock," from *The Messiah*, in B flat; 33, Allegro from the Water-music, in F; 34, Aria from the Fire-music, in G; 35, Allegro from the second organ concerto, in B flat; 36, Chorus, "Hallelujah," from *The Messiah*, in D.

Mr. Pauer has wisely thought proper to transpose the "Harmonious Blacksmith" into a key more within the capacities of young players than the original, and although he has by this laid himself open to the objections which may possibly be advanced by the *quid-nuncs*, he can enjoy the satisfaction of knowing that he has by so doing placed within the reach of the tyro a useful and agreeable addition to his study pieces. A special feature of the work, in addition to the advantage of having under one cover an interesting collection of the compositions of the writer whom all Englishmen admire, and whose writings always produce a special pleasure, lies in the apt and skilful way in which the passages have been laid out for little hands. The harmonies and chords are, in each case where those effects are desirable, as full as they need be, and as they can be when the number of notes to be spanned by small fingers never once reaches an octave at a time. In this respect, if in no other, the "Children's Handel" fully deserves its title, and the variety and simplicity of the pieces in the book could scarcely fail to recommend itself to the notice of teachers, and the admiration of pupils, for it ministers in a timely fashion to the growing desire of all who are teaching, and perhaps also to all who are learning—namely, that mere dry studies should be avoided, and that the master should seek to interest his pupil, and the pupil should strive to take pleasure in the task he must accomplish; for a ready and willing mind will conquer difficulties sooner and more thoroughly when the exact nature of the matter to be overcome is thoroughly understood, and made less repulsive than it must of necessity be when it is given out as a task to be done, regardless of good or ill will on the part of the learner. Such works as the one now before us, if they do not indicate the existence of a royal road to this particular branch of learning, may, at all events, not inaptly be considered as a series which will facilitate progress, as the laying down of rails on a carriage way helps to secure a smooth and rapid passage from place to place.

Procession March from "Joan of Arc," Symphonic Poem, Op. 19; and *Five Clavierstücke*, Op. 18. Composed by MORITZ MOSZKOWSKI. London: Augener & Co.

THE "Procession March," which forms one of a series of movements from a larger work, having as its subject certain incidents in the life of Joan of Arc, is a grand and elaborate piece of pianoforte arrangement for two players, in which the composer himself has reduced the effects of the score to the key-board of a pianoforte. For the proper execution of this march, which is intended to represent the "procession of the conquerors to the coronation at Rheims," the services of two skilled players would be required, not only to secure an accurate performance of the actual notes as written, but also to insure the needful amount of expression. It would, therefore, be most valuable as a concert-piece. Of course it would be more effective as originally written for the orchestra, and its value as new music is such that it ought to be eagerly sought after by the leaders of orchestral societies, as a special and worthy novelty to introduce to their patrons and subscribers, even if the remainder of the symphonic poem be not given. The march, as it appears in its present shape, is remarkable for the breadth, grandeur, and solidity of its form and ideas; and it is, therefore, reasonable to assume

that it would gain in effect by the additional advantage of orchestral colouring. Although marked by a restlessness of rhythm, the chief purposes of the "march form" are amply fulfilled. The first subject is in the key of E major, and the trio is in A flat, and the contrast of colour, character, and theme, always looked for and proper, is made especially noticeable by the change of key, as well as change of subject. From the tonality of the trio to the return of the original, many excellently contrived changes of harmonies testify to the perfect command which the composer has acquired over the scheme of modulations, and although the construction and successive order of these chords may be considered by sticklers for propriety and orderly sequences as somewhat violating received canons, there are none so violent as to cause displeasure, and such innovations as there may be will possibly form the bases of new treatments, if not of new rules. The coda is the least interesting part of the work, for the reason that plagal cadences have become somewhat trite, if not commonplace; this may not appear to have the same effect with the orchestral instruments as it does upon the pianoforte, and may produce a good result. At all events it does not interfere with the brilliancy of the finish, and in no way detracts from the merit of the piece, neither does it lead to any other conclusion in the mind than that the march is the work of a young musician, who may yet make a strong and lasting mark upon the minds of musicians existing and yet to come.

The five "Clavierstücke" are less dignified in style, being probably written for pianoforte effects alone. The first is called a "Melody," and is a pleasing subject in rondo form, in the key of F; the second, a "Scherzino," also in the same key, but of more extended form; the originality of the ideas and the skill of the treatment are alike admirable. The "Study," No. 3, is a most ingenious piece of writing, not actually difficult, but "catchy" as to the rhythm, on which account it may be employed with some good intention as a study for imparting a knowledge of time. The sequences of harmony in this, as well as in No. 4, a "March," are as noteworthy as in any of the author's more pretentious efforts. The chord combinations are very clever, and the love for melody is never lost sight of. The novel figure adopted throughout has a charming effect, sustaining and strengthening the rhythm as it does so cleverly. The trio in E flat—the original key is G—is the least satisfying part of the march, but it is only so when the composer is judged by his own works. From the hands of a less original thinker it would have been considered excellent, and although it is by no means bad, it is weak in comparison with the remainder of the work. Of course it is quite possible to imagine that the composer may have had a special motive in exhibiting a weakness here, for the return of the subject, introduced by a remarkably striking episode, and the added coda are made the more bright by the contrast, therefore the apparent weakness may have been intended, and so may be taken as an actual proof of strength.

The "Polonaise," No. 5, is not the least remarkable of these ably conceived pianoforte pieces, as much for the freshness and vitality of the melody, the piquancy of the harmony, and the swing of the rhythm. The modulations are very bright and unhackneyed, and the varied changes adopted throughout give lightness and grace to the themes and their development. Some of the passages are too extended to be completely spanned by small hands, but for more advanced pupils, and for those with power to grasp the chords, they will be a great boon, because of the utter absence of the ordinary conventionalities usually found in educational pieces, while the musician will regard the compositions as evidence of strong thought in a new direction.

Tone Pictures (Tonbilder), Op. 38. For Pianoforte Duet and Violin and Pianoforte. By XAVER SCHARWENKA. London: Augener & Co.

In the April number of the MONTHLY MUSICAL RECORD we reviewed these elegant and fascinating pianoforte pieces, in their first published form, as pianoforte solos. As it is possible that our readers may still remember the remarks then offered, it will be unnecessary to repeat them, other than to say that a renewed acquaintance with the compositions in their present plan only strengthens and deepens the impressions formerly made, and

emboldens the opinion of their grace and originality, to say nothing of their value as music in either state. Those who had made acquaintance with them will be probably glad to find them in their new shapes, first as pianoforte duets, for in that case the wealth and breadth of their harmonies, and the picturesque character of the pianoforte passages, being less restricted than they would be when one pair of hands only is available, are brought out here with a power and variety all the more astonishing. While in the second form, that of duets for piano and violin, the part given to the latter instrument, while containing so few difficulties that they might be placed in the hands of incipient players, yet lose no effect, at the same time exhibiting in the most remarkable and notable manner the beauty and regularity of the melodies.

The pianoforte duets are five in number: 1, "Moderato grazioso," in F; 2, "Nocturne," in B flat; 3, "Allegretto," in D flat; 4, "Andante," in E minor; and "All' Ongarese," in D flat. All these are called by the general title "Im Freien." In the "Tone Pictures," the name by which the piano and violin arrangements are called, there are some slight differences of detail. Thus the "All' Ongarese," in this latter arrangement, is in the easier key of D minor, instead of C sharp minor, the former key being less difficult for violin players. The "Nocturne" is transposed from B flat into C for a like reason; the "Andante" is retained in the same key, E minor, in both forms. The "Gondoliera," Op. 20, No. 2, is beautifully written and arranged. The remaining pieces have yet to appear in the set for violin and piano, but whenever they are published they will be gladly received by those who have learned to admire the genius which invented them, and the hand which has adapted them.

Jagd-Szene. Impromptu pour le Piano. Par JOSEF RHEINBERGER. London: Augener & Co.

THE difficulties which beset every attempt to depict hunting scenes in music, difficulties arising from a too conscientious adherence to the somewhat hackneyed typical form, very often stand in the way of a composer in his desire to be free as well as original in his method of expression. The most remarkable part of the present piece lies in the fact that, while the set use has not been disregarded entirely by the composer, it has been employed to so good a purpose as to become almost original, and certainly very agreeable. The "horn passages" have been most cleverly introduced, there is a refreshing melody and brightness of harmony from the first to the last, and the spirit, dash, and fire with which the phrases are enunciated and developed, form the strongest possible argument in favour of the power of the composer as a writer of brilliant pianoforte music. Though not difficult, it is not easy, but would well repay the trouble of study to conquer its difficulties, by the effect it would create in the mind of the hearer.

Albumblätter, Op. 28. Improvisata, Op. 29. By EDVARD GRIEG. Leipzig: Peters.

THE name of the composer of these two sets of pianoforte pieces is growing into familiarity among those who take notice of rising merit. The few examples of his works already given to the world have impressed musicians most favourably with an idea of his great ability in writing, as well as with a belief in the high degree to which he may aspire as an inventor. The "Albumblätter" now before us, which consist of four short pieces, no one of which is of more than moderate difficulty, yet are very effective, novel in their harmonies, and sweetly original in their melodies; and whether used for teaching pieces, or as brief means for the exhibition of tasteful execution on the part of those called upon "to play something," will bring with them the pleasure which must arise from the exhibition of refined ideas, or of ideas charming in their simplicity, and losing no point by being displayed in a refined style.

The "Improvisata," two pieces of greater length and less moderate pretensions, have all the power and spontaneity which might be expected as the expression of the mind of one who has much to say, and the power to say it well. The ingenious way in which the leading idea is presented in varied *tempi*, with a slight change of harmony and of accompanying figure in the first

piece, in A minor, will commend itself to all who can appreciate the value of husbanding a good theme; and the dashing impetus of the second, in F major, springing forward like the earnest outcome of an enthusiastic soul, is not unlikely to find the greatest favour among those who can sympathise with true artistic efforts. Each of these new pianoforte works will add to the reputation of the composer, and tend considerably to create an interest in his greater works.

Potpourri, "The Taming of the Shrew." Opera, by H. GOETZ. Arranged by J. CRAMER. London: Augener & Co.

In this potpourri the chief of the melodies in the opera are cleverly arranged, so as to gain the most pleasing contrasts of melody and character, and at the same time not in too difficult a style, so as to be beyond the reach of ordinary players. The arranger has earned and deserves all possible praise for his ingenuity in preserving the effects of the original, without overloading the piece with too much work.

The Favourites. Short piano duets by F. HERMANN. Second Series. London: Augener & Co.

In days gone by, it was the custom for writers and arrangers of pianoforte music who set themselves the task of providing pieces for two performers, to ignore the claims of moderate players, and to print works which for the most part required skill of no common order; the consequence was that the knowledge of their labours was confined to a select few, and their artistic reputation, by their own act, was bounded by a very limited circle. Of course they were able to defend their action on the ground that it was inartistic and undesirable to write down to the level of capacities meaner than their own, and that he who sought for present popularity had no chance of gaining anything more than what he worked for. The thought of labouring for the good opinion of posterity, or of a possible generation sufficiently educated to be able to appreciate their works at a just value, might have been consoling to a high-spirited artist, but was it the right view to take? Subsequent experience has shown us that it was not. The artist taking a high tone might have imagined that he was fulfilling his mission by placing his works out of the reach of the majority of amateurs, but if at the same time he made no attempt to present his peculiar views in a form which could be seen and understood, he could scarcely with reason complain if he were neglected. The expression of the judgment of generations goes to show how that exalted views are not adopted all at once, immediately they are expressed. He is the wiser man who by degrees prepares his audience for strong measures. It is not according to the principles of true wisdom to shoot bolts too far over the mark they are meant to strike or to pierce. It is a mistake wilfully to waste good material, and it is no less an error to expect to enjoy immediate results without due and careful preparation. No reasonable man believes that his corn will yield without previously ploughing the ground and carefully sowing the seed, and no teacher in music can expect his pupils to appreciate technicalities which contain peculiarities which place them out of the reach of their capacities. A true artist makes no sacrifice of principle by condescending to be simple in his forms of expression, any more than a gentleman can be said to peril his position by being civil and courteous to his inferiors. On the contrary, the power to do services of slight value in themselves in a graceful form, is more likely to give evidence of power in reserve, for weak men will shrink from that which brings a consciousness of its weakness, and men strong in body as strong in mind will never hesitate to help the weak by performing a seemingly feeble matter.

There is no need to be childish in writing for children, and the over-exercise of the "goody-goody" style is not at all unlikely to fail in its intended moral effect, and excite only ridicule. As in morality so in music, the principle of teaching is alike. There is no need to give quantities of strong meat to babes, but if it is desirable that they should be made acquainted with its flavour, it may be given in small portions occasionally.

Musical composers who desire to succeed must be alive to the importance of this question, and those works which exhibit a desire to elevate the taste and powers of students, by offering such means as tend to that end, deserve and should receive every encouragement. There are few things more simple in style than the series of duets, "The Favourites," to which we have before had occasion to call attention, and a second series presents a further opportunity of engaging in useful and profitable study. The present series contains, "Vivat Bacchus," from Mozart's *Il Seraglio*, Andante from Beethoven's "Kreutzer Sonata," "Sword Dance," by Spohr, "German Dances," by Schubert, Finale from Weber's *Euryanthe*, "The Dance of Clowns," by Mendelssohn, two pieces by Schumann, "The Entreating Child," and "Quite Happy," Elsa's Procession from *Lohengrin*, Allegretto, by Gade, "Evening Prayer," by Reinecke, Serenade by F. Hermann, and the Andante from Haydn's "Surprise Symphony." Each one of these pieces is arranged with the utmost simplicity, the higher part being such as a very moderate player can execute, the lower part implying the need of more advanced power, such as the master might possess at first and the pupil after. The effective character of the whole will recommend them to other quarters than merely educational ones, and wherever they are known they will be liked as well for their intrinsic worth as arrangements as for the advantage of their instructive value; a value which points to a higher aim than that which appears upon the surface, and for which they may be quoted as model instances of the kind of work which is needed to secure present advantage to the pupil as well as permanent gain in the foundation of a future good taste.

Overtures. Transcribed for the Pianoforte. Second Series. London: Augener & Co.

THIS already popular and favourite series commences a new course with the overture to *The Taming of the Shrew*, by Hermann Goetz, in the form of a duet for two players, as arranged by the composer himself. It is exceedingly well done, and gives a capital idea of the varied effects of the score.

Perles de Salon. By LEON D'OURVILLE. London: Augener & Co.

DESERVEDLY favourable mention has been made from time to time of the valuable series of arrangements issued under this title, and the recent additions to the number already published show clearly that the spirit in which they are sent forth is one that increases in force with growing time. The duet from *Traviata*, "Parigi o cara;" Gounod's serenade, "Quand tu chantes;" and the serenade from *The Taming of the Shrew*, "Haste, ye tones," forming Nos. 8, 9, and 10, are no whit inferior in arrangement to any of their predecessors, but on the contrary show, if anything different, a great improvement, such as might be expected from a competent hand finding congenial employment. Gounod's serenade has, for example, been beautifully done; so that the piece, interesting to those who do not know the original form, is particularly so to those who do; for although dealing with the same material, and having only the same power to express a variety, yet the work is so ordered and laid out that the pianoforte accompaniment of the original, the violoncello obbligato, and the vocal part are each expressed in the happiest style. Equally interesting, if not so markedly successful, are the duet from *Traviata* and the serenade by Goetz; for if the player is less pleased with these transcriptions, it is not because the work has not been properly and ably done, but because the Gounod serenade has been better done, and excites the student to set up degrees of comparison. A perfect mastery of the resources of the pianoforte, a complete knowledge of the variety of effects producible, and a thorough artistic appreciation of a composer's thoughts and expressed and implied intentions, form the characteristic of all the several gems in this string of pearls, and as such present the means for particular examination, study, and admiration.

Six Pensées Dansantes. By A. CELLIER. London: Metzler & Co.

AMONG the list of English composers of merit, Mr. Cellier's name is already favourably known to the world of music by his melodious operas, which may be said *en passant* to be less highly valued than their merits would warrant. All things therefore from his pen claim a special amount of attention, whether they are vocal or instrumental. Of the present publication three numbers out of the six have reached us. They are for the pianoforte, and of such a nature as would be well fitted for performance as drawing-room pieces, and perhaps occasionally for concert purposes, in place of the compositions of equal length, but of lesser artistic value, which are frequently employed as *encore* pieces, as they are called. No one of the works now under notice could be used for the purpose of the dance, for the phrases are not sufficiently measured for such an object, but each suggests a dance form, spontaneous and impromptu-like. Thus No. 1, in C, may bring to mind a galop; No. 2, a valse; and No. 3, one species of mazurka; but whether any or either of these forms was in the mind of the writer it is impossible to say. Scored with the taste usually displayed by M. Cellier, the pieces would make most effective ballet music, and such as would please the musician for the grace of the phrases and the richness of the harmonies, as it would delight the amateur for the spirit and *abandon*, with the flow of charming idea so gracefully expressed. This last-named quality will content the player who reads them in their present shape as pianoforte pieces, and probably induce him to look with some degree of impatience for the appearance of the remaining numbers of the series, as well as for works of a parallel nature from the same facile and fluent pen.

Musik zu Antigone von Sophokles für Männerchor und Orchester, von MENDELSSOHN. Leipzig: C. F. Peters.

WITHOUT wasting words to describe so well-known a work, on the principle of the needlessness of gilding refined gold or adding artificial pigments to improve the colouring of the lily, it is enough to call attention to this arrangement of Mendelssohn's music, which, in a comparatively easy, and wholly readable form, places the fine music at the disposal of a single pair of hands, so that it may serve as a pianoforte exercise, an amusement, a reminder, or as an accompaniment when the voices are additionally available. It is less difficult to play than the accompaniment employed to the voices, but it is as suggestively effective. Here it may be noted in passing that the worth of the clear and well-printed "Peters' edition" of the music in its original form, with the words in German only, might be greatly enhanced if an English version were supplied. One more in common with the original Greek text might be easily done, and would doubtless prove very useful in making the work even more popular than it is with the somewhat feeble version now extant in our choral societies.

Das Liebhaber Quartett, eine Sammlung der beliebtesten Opern in Form von Potpourris leicht bearbeitet für zwei Violinen, Alt, und Violoncell, von GEORG BANGER. Offenbach a/M.: Joh. André.

IF by the specimen number now before us we may judge of the character of the whole series of which it forms a part, it must be then said that a more useful means of true enjoyment for amateurs of moderate ability has scarcely ever been offered. Mozart's *Don Giovanni* has formed the subject for the arrangement, and the very simplicity of its form will secure a great amount of favour for it, and perhaps for the whole collection of works to which it belongs. Those who are pleased with one number may find others equally to their taste out of a list which comprises adaptations from Verdi's *Il Trovatore*, Wagner's *Tannhäuser* and *Lohengrin*, Flotow's *Martha*, Meyerbeer's *Huguenots*, Offenbach's *Orphée aux Enfers*, Weber's *Der Freischütz*, Auber's *Masaniello*, *Norma* and *Sonnambula*, and Mendelssohn's *Midsummer Night's Dream*. Each one of these works abounds in melody more or less attractive, and certainly having the power of fascinating

those who enjoy little musical pleasures the more when taken in company with congenial souls. There are many earnest amateurs who, being able to play moderately and fairly well, are checked in their enthusiastic desires, to begin with, by the difficulties which beset the greater part of the works written for four players of average accomplishments. The present publication provides an opportunity for the employment of ability such as is possessed by a large number of amateurs who take up an instrument, and who delight in the early exercise of a new-formed talent. In no one of the four parts are there any difficult passages to play; in that for the violoncello, for example, there is scarcely anything written which is not in the "first position," so that all the phrases lie literally under the hand; yet with all this simplicity in detail the effect is admirable, and the quartett is well designed and truly interesting, besides being easy to play.

The same composition arranged for flute, violin, viola, and violoncello is set forth under the general title of "Der Quartett Club," and the list of works included in the series is identical with that called "Das Liebhaber quartett," the only difference in the two publications resting in the parts given to the first violin and the flute respectively, the leading passages being such as are best calculated to serve the peculiar character and fingering of the instrument. The accompanying parts are identical in each arrangement.

The design is admirable, and being carried out with some degree of special knowledge of the needs and wishes of moderately-skilled amateurs who desire to play interesting music in concert, will secure, as it unquestionably deserves, a large amount of due encouragement.

"Bring unto the Lord, O ye mighty." An Anthem. Composed by FRANCIS EDWARD GLADSTONE, Mus. Bac., Organist of Norwich Cathedral. London: Weekes & Co.

AN exceedingly well-written, melodious, and effective anthem, shapely in form, vocal in character, and having a breadth of flowing harmony, without any attempt to secure startling surprises by the introduction of chord entanglements foreign to the key and to the spirit of sacred music, or music set to sacred words. In its general construction it offers a model to many modern writers, who are nothing if not chromatic, and scarcely anything when that.

The Lay of the Bell (Das Lied von der Glocke). Music by A. ROMBERG. London: Augener & Co.

THE great popularity which this famous cantata has enjoyed through a long course of years is due, in a measure, to the simplicity of the means employed to give truly striking effects. It is easy to play, easy to sing, and as it contains a considerable amount of those elements which tend to make a work interesting, it has found, and will continue to find, admirers. The beauty of the poem—best seen in the original, but never wholly destroyed, even through the means of indifferent translations—is another link in the chain which binds the work to the affections of all who love elegance and simplicity, and in many instances secures a willing hearing even from those who think that the verses might have been mated with music of a more stirring character. If Romberg's setting does lack in fire, it is not deficient in earnestness, and it should at any rate be respected, because it is the utterance of the truth, according to the light enjoyed by the composer. More modern hands have set the words, bringing the whole power of modern resources to bear in illustrating the poem; but, while it would be churlish to refuse a hearing to an old story new-told, it would be impossible to conceal the belief that however vigorously, elegantly, or powerfully the modern musician may set about his work, the setting of Romberg, having gained a firm root in the sympathies of the lovers of unsophisticated music, will continue to hold its own for a long period yet to come, especially when the form now before us becomes generally known—a form which has the advantage of a translation consonant with the spirit of the original, and unmarked by those uglinesses of diction which the word-adaptor

often indulges in, in order to fit the notes to syllables and preserve, where possible, a rhyme if not a reason. The translation in the present case, made by Mr. G. B. Holmes, is a very commendable one; the words are singable, and yet express as forcibly and as effectually as possible the spirit of the original. So that those who can read the German will not be displeased with the English form, and those who simply regard the words at the value of their present appearance may be similarly gratified.

The Knight of Old, and El Dorado. Two Songs. By E. A. SYDENHAM. London: Novello, Ewer, & Co.

THE first of these two songs has a flowing though somewhat commonplace melody. The subject of the words is that of a knight who goes about singing because his "heart is free," and when his affections are enthralled he still goes about singing, because he is not any more his own master, therefore the reason of the song is of less force than the rhyme. The sequence of the rhythm is brought to a slight halt upon the word "merry" in the refrain, but otherwise the ditty is not objectionable.

In the second song the chief defect is in the words; and for all that they be written by Edgar Allan Poe, it is difficult to reconcile the ear to such rhymes as "shadow" and "El Dorado," the *a* in the former word being peculiarly English, and in the latter word essentially Spanish. The song is carefully written, and particularly suitable to a robust tenor voice.

Eclipse ("O moon, in harvest heaven.") Song. Words by L. S. BEVINGTON, music by MARY G. CARMICHAEL. London: Augener & Co.

CONSIDERING that the words have neither dignity, pathos, meaning, or consequence, the composer is to be commended for having, out of such unpromising material, been able to construct a piece of music which is by no means without merit, telling as it does of the existence of a large amount of musicianly feeling.

Shall we roam, my Love? Song by MAX SCHRÖTER. London: Ashdown & Parry.

A CHARMING melody, well laid out for the voice, and having an accompaniment displaying a considerable amount of musicianly thought and purpose.

The Lover's Star. Song by S. S. STRATTON. Op. 22. London: Novello, Ewer & Co.

A WELL written song, full of true poetical expression, in which the spirit of the words, rather than their actual form, has apparently moved the musician.

Der Reiter und der Bodensee (The Horseman and the Bodensee Sea). Ballade von G. Schwab für eine Baritonstimme componirt von ALGERNON ASHTON. Leipzig: E. W. Fritsch.

THE composer of this song, an Englishman belonging to Durham, has already been mentioned in this journal as having, while a student at the Conservatoire at Leipzig, written an overture to *Macbeth* with some success. The present production is a most remarkable example of musical thought from a presumably young man, and, although it is his first published work, bears evidence of talent which will, if carefully fostered and matured, and the owner not puffed up with pride at the possession of gifts which he should consider as only held in trust, make for him a mark not only among his own countrymen, but elsewhere. The ballad tells the story of the rider who passed the Bodensee in winter without knowing he had crossed it, and died from the revulsion of feeling consequent upon his unknown daring. The poem is a stirring one, unusually well translated into English by Tyson West, the *nom de plume* of D. V. Ashton, probably a relative, and the music, like the

story it tells of, is one continued effort also without a weak break or an uninteresting bar, and splendidly laid out for the voice. It is perfectly refreshing to meet with so good a song, and it is hoped that this first work of the composer will not have exhausted his vein of thought and expression; for if not, his future works will be hailed with the highest satisfaction by all who believe in the musical power of Englishmen when properly brought out and carefully directed.

Holy Songs. Original, and suitable for music. London: Longmans, Green & Co.

MATERIAL designed for musical purposes is not altogether outside the scope of the duty of a reviewer for a purely musical journal, and although it is customary to dwell with greater stress upon music itself, there is no reason why a word or two concerning a series of poems designed for musical setting should not be spoken. It is therefore with the highest pleasure we call attention to this little volume of verse containing "one hundred holy songs, carols, and sacred ballads, original and suitable for music," by an unnamed author. The greater part of the pieces are truthfully said to be suitable for music, the sentiments are simple, yet enforced with fresh imagery, and the author has wisely adopted for the most part single syllable words so that the musician need not be forced into a completed rhythm, but may so set his music as to secure a graceful emphasis upon each important word.

Of the character of the ideas of the several verses, it must suffice to say that they are reasonable, contain no violently extreme doctrine, and in many instances speak of subjects in such a fashion that a musician will delight in wedding to congenial melody.

A Text Book of Counterpoint. By GEORGE OAKLEY, Mus. Bac. London: J. Curwen and Sons.

IT is a fact, no less positive than lamentable, that the majority of text-books on the subject of counterpoint are of the most confusing and contradictory character. Musicians, as a rule, are a conservative body, as regards their scientific treatises and so forth, jealous of novelty, and suspicious of any departure from ancient rules and precedents, even though they may be more or less willing to acknowledge the value of the new introduction, or to adopt it without acknowledgment. In nothing is there so much conservatism as in counterpoint. There are many books written at several times by various authors, it is true, but the same old Dry-as-dust facts, the same old illogical rules, and very often the very same examples, are quoted to illustrate certain so-called canons or forms, which are belied or superseded by modern experience; so that but for the difference in the name of the title-page, the character of the printing, and the size of the book, there is no practical difference in any of them, from the days of Fux, to whom all counterpoint writers confess their obligations, unto the present time. There is nothing new under the sun, especially in this matter, for as the poet Chaucer says:—

As out of the old fields as men saith,
Cometh all this new corn from year to year;
So out of the old books, in good faith,
Cometh all this new science that men lere.

What is really required for the student is a book founded upon practical experience, with subjects deduced from the works of the writers whom it is the fashion to call classical. Such a work as this would, however, not meet with a ready acceptance at present, except it should be adopted by a Board of Examiners willing to admit the possibility of reform by reason of the advance of thought, even in contrapuntal rules and practice. This has been done in a great measure in the science of harmony, the contributions of many heretics who have from time to time doubted the infallibility of the old orthodox practices, having led to the promulgation of many new systems, so called, each system containing some one or more points of value as additions to general knowledge. It is of course consonant with the principles of reason to make a change in a rule when it has been found that the rule is overpowered by the number of exceptions.

Those who find the exceptions pointing in one direction, and the accepted rule in a contrary, are justified in constructing a new canon which in its turn may make the old rule an exception; and it is for some such reasons that a change in the method of teaching counterpoint has been felt to be necessary. Many professors choose rather to guide their pupils according to an unwritten manner of their own, and to take from the recognised text-books only such rules which experience has proved to be indisputable, and using such examples and subjects which are best calculated to hasten the progress of the pupil. The multiplication of examples only tend to swell the proportions of a work, and to embarrass the learner; therefore, a work like that brought forward by Mr. Oakey, although it has in general too little of originality to make it final, is worthy of present acceptance by those students who desire to find out for themselves the ground-plan or structure upon which the science is based, and to raise out of their own materials a building useful, if neither ornamental nor substantial. The author states his aim to be "to produce a work clear and definite in its instruction and consistent in its examples."

Simple counterpoint in its five species alone is treated in this little work, and the rules are concisely stated, but not always observed; for instance, in rule 12 we are told to avoid the unison throughout the counterpoint, and on pages 10 and 11 the figures or examples show the employment of it. The objectionable practice of making the dominant seventh ascend, which is bad in harmony and worse in counterpoint, is not omitted in some of the examples, and in none of the specimens given is there any instance of modulation or transition. This, though confessed to and admitted by the author, is nevertheless an especial weakness, probably arising from the difficulty of making a treatise on counterpoint clear and concise, whose examples are to be given in two forms—the Staff notation, and the Tonic Sol-fa; the last-named system not lending itself so readily for the purposes of either harmony or counterpoint. The text-book on the former subject issued by the Tonic Sol-fa agency, and entitled "How to observe Harmony," being marked by a like lack of variety, all the examples given in that work being in an unaltered mode or key. This is, of course, likely to be regarded as a small matter in counterpoint, especially in a work designed to be suitable to learners. For the generally common-sense view of the subject we commend Mr. Oakey's pamphlet, and trust it may help to the promulgation and establishment of more enlightened views of the subject than are at present entertained among either teachers or learners.

How can a Sound Knowledge of Music be best and most generally Disseminated? By JOHN HULLAH, LL.D. Longmans Green, & Co.

To quote all that is excellent in the suggestions and wisdom of this little pamphlet would be to reproduce the whole of its pages. It is enough to say that in it Dr. Hullah shows himself to be the consistent and persistent advocate of a general system of musical education in elementary schools and elsewhere, either by private means, public schools, or Government endowments. He tells us what every experienced teacher knew, of course, before, but the reiteration of which at the present period is absolutely imperative to combat, if not to quiet, the wilfully ignorant misrepresentations on the subject—namely, that every child not an idiot can be taught to sing, and that the percentage of those physically incapable is but two in a thousand; that musical instruction of an elementary kind should be commenced as early as possible, and that the State should see that this is done, and should organise a plan for the purpose as speedily as possible. There is no doubt whatever that no good results will follow the large expenditure of State funds already sanctioned, until an organised system of inspection in elementary schools be instituted. In every other department of knowledge taught in schools is there a proper provision for recording and watching results. In music there is none at present, so that the sooner this quaint anomaly of allowing a money grant and not arranging to ascertain its proper dispensation, is changed and altered by a reasonable method of proceeding, the better for the art of music and the pockets of the taxpayers.

Concerts.

CRYSTAL PALACE CONCERTS.

WHEN Verdi's *Requiem* was introduced into this country, under the direction of the composer himself, some three years since, a special amount of interest accompanied the performance, inasmuch as the principal singers, Mme. Stolz, Mme. Waldmann, Signor Masini, and Signor Medini, were considered as forming one of the finest quartetts of singers it was possible to select. So said all the Continental journals concerning them, and such a view the English critics also held. The aptitude of the illustrious composer as a conductor was also the theme of praise, but from this point critics and amateurs parted company from each other, and among themselves. Everything that Verdi wrote was magnificent with one set, he had developed a new current of thought until it had grown into a giant stream, destined to sweep all before it. With others it was avowedly a source of regret that Verdi should have undertaken to write in a form in which his mind had never been duly trained, and that, strive as he would, he could not free himself from the trammels which hitherto he had worn so gracefully as to be taken for a seeming ornament. All admitted that he had approached his self-imposed task with a genuine enthusiasm and deep earnestness, and that, not content with the first published utterance of the work, he strove to improve it by making such alterations, excisions, and additions, as he hoped would best conduce to the expression of the ideas he sought to convey through music. His scoring of the work was held to be truly masterly if not always happy, and the vocal passages interesting and singable. The general character of the music showed all too much of the element of the theatrical, as distinguished from the dramatic, the effects were vulgar and sensational, and in no case devotional according to the generally received notions as to what should influence, if it does not compose, devotional music. While the composer was yet in England, more than one performance was given, but it is doubtful whether the success was great, either from an artistic or from a financial point of view. When, therefore, the *Requiem* was given on Saturday, October 26th, at the Crystal Palace, many were led to be present in order to test their own judgment with regard to a matter so long past, others to form an acquaintance with it for the first time. The result was that many who had been led away by the excitement of the moment to consider the music sublime, entertained an antithetical view, and those whose diverse opinions were expressed boldly or deferentially, were comforted with the assurance that their judgment was true, and that the work was not worth the trouble of producing again, unless it was for the sake of showing how splendidly Mr. Barton McGuckin and Mlle. Sartorius could sing the music. Of Miss Williams it is enough to say that a portion of the music was given to her not to be exhibited as successfully as could be wished, and that Herr Henschel was permitted to sing in a work which only exhibited his lack of competence. The chorus singing showed some considerable degree of improvement, and the band, under the able directing hand of Mr. Manns, helped considerably towards securing an excellent performance of a work which does not gain in interest with each successive hearing—a *piece de circonstance* no longer interesting now that the occasion is forgotten.

The concert of the following week was more varied in character as far as the number of the pieces given was concerned, and by no means monotonous, although they were all the work of one author, Felix Mendelssohn-Bartholdy.

In commemoration of the death of Mendelssohn, on November 4th, the concert of Saturday, being the fifth concert of the series, and given on the day nearest to it in date upon which the usual weekly concert is arranged, was selected as a fit and proper time to mark the event by a selection of the works of the composer of *Elijah* and *St. Paul*. As a mark of special interest, a new symphony, "never before performed," was promised; and, as there was a chronological arrangement of the works, and this was the earliest in point of production, it stood first in the programme. It was written in 1823, when the composer was in his fourteenth year, probably as an exercise, for it is only scored for strings. As an example of the work of a child it is very interesting, but its interest would not have been any the less had it been kept away from the public ear. Having existed all these years, Mendelssohn must have known that it was not destroyed; he himself may have kept it as a curiosity, but he was the last person in the world to have consented either to its publication, or its performance, and if it was desired to enhance his reputation by a commemoration concert, such things as these, calculated only to weaken his fame, should have been kept away out of hearing, if not out of sight. The idea of calling it a symphony, and dignifying it by an analytical description, exalting the uttering of boyish commonplaces into a "spirit of serene calm."

ness and content," is exceedingly amusing, as well as an instance of the false way in which music is viewed for the purpose of swelling out a page of print in writing so-called analytical remarks, as for the "serene calmness and content" with the receptivity of the public is regarded. For the love of the memory of Mendelssohn, it may be hoped that no more works of the kind will be produced to qualify an unhealthy craving after novelty. Mendelssohn was the best critic of his own works, and only published or performed those which were worthy of publication or performance. His memory would, therefore, be best respected by respecting his intention, and he would be best commemorated by that for which he himself desired to be remembered. The more worthy items of the programme included the G minor concerto, brilliantly and intelligently played by Mme. Montigny-Rémaury, an artist whom the London public had chiefly heard at the Musical Union Concerts. Her playing in the concerto was greatly admired, and in the three little solos for pianoforte, the "Songs without Words," in A flat and G minor, and capriccio in E minor, her power of expression and delicacy of touch were no less pleasing. The scherzo and nocturno from "A Midsummer Night's Dream," played by the band in almost faultless style, won an encore for the first, and a great measure of applause for the second. The vocalists were Mme. Lemmens-Sherrington and Herr Candidus, the former singing two songs from *The Wedding of Camacho*, and "The Son and Stranger," and the latter "Be thou faithful," from *St. Paul*, and "If with all your hearts," from *Elijah*. An apology was made for him on account of his voice being out of order, on which account criticism is disarmed. The fine overture to *Athalie* concluded the concert, which was exceedingly well attended.

At the sixth of the series of Saturday Concerts which took place on November 9th, a very interesting selection was performed, the principal feature being a new concerto for pianoforte and orchestra, by M. Louis Brassin, given for the first time in England; the part for the piano being performed by the composer himself, who played excellently throughout. The concert opened with the overture "Elise," by Cherubini, which was most creditably executed by the band. An apology was made for Mlle. Fides Keller, who, though out of voice, sang "Ach nur einmal noch im Leben," from *La Clemenza di Tito*, of Mozart, fairly well; her second song was cut out. This involved a slight change in the order of the programme, Mrs. Osgood being called upon by the conductor to give her second song in the place of that which should have been sung by Mlle. Keller. This was "Rose softly blooming," and as the majority of the members of the band, counting upon the performance of the pieces in the order of the programme, had retired from the orchestra for a short rest, the greater part of the instrumental effects in Spohr's song were, if not actually omitted, at all events not adequately represented. Mozart's ever popular symphony in C, the "Jupiter," was given by the band in its every detail, in the careful manner characteristic of them as performers, and produced the most praiseworthy effect possible. This symphony, with two others, as every student knows, was completed within the remarkably short space of seven weeks, and this most certainly remains as a lasting monument of the genius and scholarship of the composer. Two solos for the piano: the first a nocturno, by Chopin, and the second, Liszt's Rhapsodie Hongroise, were also played by M. Brassin in his own admirable artistic form. Mrs. Osgood, who has but recently returned from America, sang two pieces in very good style, one being a recitative and air, "The rain is over and gone," from Cowen's *Deluge*, and the other, the beautiful and melodious song by Spohr, "Rose softly blooming," already spoken of. The concert concluded with the overture to "The Masque of Pandora," by Alice Mary Smith. This was performed some time ago, at the New Philharmonic Concerts, and is a very effective piece of writing, though by no means remarkable for power. The concert was very much appreciated by a very good audience, the performers all receiving recalls. As far as it is possible to attain perfection in the arrangement of a programme, the scheme of the seventh concert, November 16th, may be said to have been based upon a plan which tended to arrive at that end. The only actual novelty was the ballet scene from *Samson and Dalila*, by Saint-Saëns, consisting of the "Danse des prêtresses de Dagon," and a "Bacchanale;" these displayed the inventive faculty of the famous French organist, and his power of writing an interesting and scholarly score. The pieces were beautifully played, and although they were the last in the programme, succeeded in retaining the audience in their seats. Another feature of interest was the performance of the Rubinstein Concerto (Op. 70, No. 4), in D min., by Mr. George Magrath, a young American pianist, presumably of the modern school. It was cleverly, though not altogether perfectly, played, but nevertheless it secured for the performer a hearty recognition. The final overture to *Benvenuto Cellini*, by Berlioz, and the never-wearying No. 5 of Beethoven, and the other instrumental items, the vocal being furnished by Mme. Pappenheim and Mr. Barton McGuckin,

each being thoroughly satisfactory in the selection made for them, and in the manner of giving expression to the conceptions of the authors.

DR. HANS VON BÜLOW'S RECITALS.

THE effort of memory necessary to the performance of the five last sonatas of Beethoven without a book is a supreme one, but it has been most successfully accomplished by Dr. Hans von Bülow at the first of two pianoforte recitals given at St. James's Hall, on Nov. 20th. The sonatas were taken in chronological order: the A major, Op. 101 (composed 1816); the B flat major, Op. 106 (composed 1819); the E major, Op. 109 (composed 1822); the A flat major, Op. 110 (composed 1823); and C minor, Op. 111 (written in the same year). Dr. von Bülow, who played upon a Bechstein piano, acquitted himself of his self-imposed task upon his memory in a way which showed that he had not overrated his powers; for if the works were not given with faultless accuracy, the omissions or changes from the text were so trifling as to be only distinguishable by those who came prepared to look for them. His reading of the whole was excellent—dashing, impetuous, fiery, or tender, as the sentiments of the several movements required—so that a thoroughly intellectual satisfaction was afforded to the audience, which, though "fit, were few." The second recital was on the 27th.

MONDAY POPULAR CONCERTS.

THIS now firmly-established series of entertainments, designed originally to popularise classical music, have so far succeeded in their mission that their very title has become a household word among musicians. At the time they were instituted there was no question as to the number of composers whose names might be included in a so-called classical list, and some such rule was practically resorted to, as that which guided the directors of the long ago defunct "Ancient Concerts," and few were considered classical until both head and heart had ceased to be active. With such a wealth at the disposal of the directors of the Monday Popular Concerts as the chamber compositions of Beethoven, Haydn, Mozart, Mendelssohn, and a few others afforded, there was no need to seek farther afield for a considerable time. But the same restricting spirit kept the repertoire within a narrow compass, and those who desired to know what the living world was doing had to look to less worthy representations than those always given in connection with this institution. Schumann and Schubert were at length sparingly introduced—they had somehow or other become classical. It was now the time for the living worthies whom the experts of the world had praised to crave a hearing. This also was granted, but in such a way as though the introduction of their works was a dangerous matter to venture upon. How far this method of treatment is justified by experience we have no desire to discuss. At all events, it would seem reasonable that if the concerts should be made to continue the design of being popular, they should so far move with the demands of the age, and specimens of the writings of the rising composers of the present time should be occasionally presented. The amateurs of the generation of the past, when the concerts commenced, were content to listen to quartets of the old masters; the amateurs of the present can play them for themselves very respectably, and it is but reasonable to find them listening by preference to compositions requiring more than amateur skill to interpret correctly and intelligently. Another matter in which an improvement may be made would be in offering a greater variety in the artists engaged. This has been done a little, but not to the extent that might be wished, for it would be an advantage to enjoy the charm which is said to spring from variety; so that if it be undesirable to make any great innovations in the repertoire, the opportunity of hearing the same works done over and over again by different artists might engender a pleasure, however small in amount, for it may be possible to find skilled artists, equally capable of playing quartets, from many sources. These remarks are in some sort suggested by the fact that the twenty-first season—the majority of the series—was commenced on Nov. 4th, and because the prospectus shows that little, if anything, to be done in the way of novelty or for the introduction of new artists.

At the opening concert, it is true, that the pianist was M. Brassin, and his appearance was productive of a genuine pleasure, but the brilliancy of the commencement is scarcely likely to be continued unless there is something in reserve not stated in the prospectus.

In the pieces put down for him, Beethoven's "Waldstein Sonata" in C major, Op. 53, and the trio in B flat, Op. 99, by Schubert, which, by the way, has been played no less than twenty-four times at these concerts, he proved himself to be a master of technical detail, and to be possessed of that quiet confidence in which lies the greatest amount of strength. His passage-playing was truly extra-

ordinary, as was shown in the last movement of the "Waldstein," for although he took it at a greater pace than usual, every note was given, and no sense of the meaning lost or obscured. The other concerted piece was the quartett in G minor, Op. 44, No. 2, by Mendelssohn.

The quartett players were Mme. Norman-Néruda, Messrs. Ries, Zerbini, and Piatti; the last-named being the composer of a song which, with "Nasce al bosco" of Handel, was sung by Mr. Santley with fine effect.

The second concert on the 11th did not attract so large an audience as upon the first day. The same quartett of players as before, and the same pianist, helped, however, to make the varied programme interesting by means of a brilliant performance. Haydn's quartett in E flat (Op. 71, No. 3), although familiar, had not yet wearied its hearers into passive non-resistance, for it was most charmingly given, and although each movement was most heartily applauded, only one portion of the variations, the *Staccato assai*, was conceded as an encore. Beethoven's trio in B flat, the last of the "great six," was also given with fine effect. The programme included an "Elegia" and "Siciliana," by Signor Piatti, the composer being his own interpreter, Sir Julius Benedict accompanying. M. Brassin, as his solo, performed the Italian concerto of the great Leipzig Cantor, J. S. Bach, which he gave with a thoroughly artistic and conscientious appreciation. Miss Emma Thursby was the vocalist.

At the third concert, on November 18th, Herr Hans von Bülow made his first appearance this season; he played without any apparent diminution of those qualities which have earned for him so large and influential a following. He selected Schumann's fantasia in C major (Op. 17) as his opening solo. It is not the most remarkable work of the many written by Schumann for the piano-forte. In some of its details it is perfect, but as a whole it seemed to lose in unity. For the playing the audience seemed enthusiastic, though it must be confessed that Von Bülow has been heard to better advantage. At the opening of the second part he joined Mme. Norman-Néruda in a performance of Schubert's Rondo brilliant (Op. 70), which was very good, even if the quality of the Bechstein piano-forte tone was a little too predominant. A new trio in G minor for piano, violin, and violoncello, by Hans von Bronsart, played by Dr. von Bülow, Mme. Norman-Néruda, and Signor Piatti, brought with it in its skilful construction if not in the novelty and freshness of its ideas, a special recommendation in aid of itself, besides the opportunity it afforded for the display of skill on the part of the executants, more especially as it was played without a rehearsal: for Dr. von Bülow was unable to arrive in England earlier than the afternoon of this day. Some songs by Mrs. Davison—"Orpheus with his lute" (Sullivan), and "Du bist wie eine Blume" (Rubinstein), with Beethoven's somewhat well-known quartett in D major (Op. 18, No. 3), played by the "familiar four," completed the concert.

SATURDAY POPULAR CONCERTS.

The programme of the first of the present series given on November 9th, was as follows:—

QUARTETT, in B flat, Op. 10, No. 3, for two violins, viola, and violoncello Mozart.
Mme. NORMAN-NERUDA, MM. L. RIES, ZERBINI, and PIATTI.
SONG "Pur dicesti" Lotti.
Miss CLARA MERIVALE.
FANTASIA SONATA, in G, Op. 78, for piano-forte alone Schubert.
Mr. CHARLES HALLÉ.
SONG "Plaisir d'amour" Martini.
Miss CLARA MERIVALE.
QUARTETT, in G minor, Op. 26, for piano-forte, violin, viola, and violoncello Brahms.
Mr. CHARLES HALLÉ, Mme. NORMAN-NERUDA, MM. ZERBINI and PIATTI.

The performance of such works by the artists set down to interpret them is a matter which scarcely calls for the least comment. Mr. Hallé's reading of the sonata especially being almost certain to have given satisfaction to all for its accuracy and certainly scholar-like thought. The quartetts were each in their way finely played, and the vocal music such as was aptly fitting to the scheme and to the occasion.

The second concert, on the 16th, had a scheme no less attractive to the lovers of chamber music, as is here shown:—

QUINTETT, in D major, No. 8, for two violins, two violas, and violoncello Mozart.
Mme. NORMAN-NERUDA, MM. L. RIES, ZERBINI, HANN, and PIATTI.
SONG "Tre giorni son che Nina" Pergolesi.
Miss DE FONBLANQUE.
SONATA, in A major, Op. 101, for piano-forte alone Beethoven.
Mr. CHARLES HALLÉ.
SONG "Oh, that we two were maying" Gounod.
Miss DE FONBLANQUE.
TRIO, in E flat, Op. 100, for piano-forte, violin, and violoncello Schubert.
Mr. CHARLES HALLÉ, Mme. NORMAN-NERUDA, and Sig. PIATTI.

Accepting the power of the players as of the highest, towards securing a favourable result, the quintett, the last but one of the nine composed by Mozart, given in a spirited as well as in a genial style, was of course gladly welcomed by an audience who were fully prepared to enjoy the measure of delight which this, a work fairly representative of the genius of the author, may be said to be. Not a whit less fascinating in its own form is the trio of Schubert, and the well-known skill of Mr. Hallé in his readings of Beethoven did not desert him on the occasion, so that the hearers were provided with a round of gratification, even leaving the excellence of the vocal music out of the question. This, contributed by Miss de Fonblanque, was of the best possible character, the young lady's artistic feelings infusing themselves into the interpretations of the songs selected.

Musical Notes.

THE following have satisfied the examiners (Sir F. A. G. Ouseley, Dr. Corfe, and Dr. E. G. Monk) at the examination of candidates in October, at the University of Oxford (last Michaelmas Term), for degrees in music:—

For the Degree of Doctor in Music.—Bradford, Jacob, New College, and the South London Musical Training College, St. James's, Hatcham, S.E.; Iliffe, Frederick, New College, organist of St. Barnabas Church, Oxford; Saunders, J. Gordon, Hertford College, and 155, Graham Road, Dalston.

For the Degree of Bachelor in Music.—Anderson, James S., Queen's College, and 5, Gladstone Terrace, Edinburgh; Batson, A. Wellesley, St. Alban Hall, and Swansea; Brown, Edward, New College, and 74, Blake Street, Barrow-in-Furness; Bucknall, Cedric, Keble Hall, and 2, Barrington Villas, Alma Road, Clifton, Bristol; Coy, Harry, New College, and 17, Thorncliffe Grove, Oxford Road, Manchester; Garland, New College, and organist of St. Paul's Episcopal Church, Rome; Greig, John, Queen's College, and 17, Parkside Street, Edinburgh; Jackson, William F. W., New College, and Morton Villa, Park Lane, Newmarket, Cambs.; Lloyd, Charles Francis, New College, and 12, Frank Place, North Shields; Meers, Ernest George, Queen's College, and 24, Leadenhall Street, London, E.C.; Mitchell, Albert G., New College, and Poplar Road, King's Heath, near Birmingham; Monk, Mark, James, New College, and 13, Bewlay Street, Bishopsthorpe Road, York; Palmer, Edward D., New College, and 6, Stratham Grove Villas, Green Lanes, London, N.; Pye, James T., New College, and 39, White Friars; Smith, George H., New College, and 4, Warren Villas, Albany Street, Hull; Storer, John, New College, and Hoxton Villa, Falsgrave, Scarborough; Thomson, John F., New College, and 22, George Street, Lozells, Birmingham; Trego, Henry S., New College, and 9, Houghton Place, Amptill Square, London, N.W.; Vincent, Charles J., New College, and 3, Bedford Place, Tavistock; Wright, William K., New College, and 12, East Mount Road, York; Wrigley, James G., New College, organist of the Parish Church, High Wycombe.

The following degrees have since been conferred:—In a congregation holden on Thursday, October 24, the Rev. Dr. Evans, Vice-Chancellor, presiding, the following were admitted to the degree of Bachelor in Music: J. Greig and J. S. Anderson, Queen's College; M. J. Monk, H. Coy, J. Storer, W. H. Garland, C. J. Vincent, J. T. Pye, E. Brown, G. H. Smith, and W. R. Wright, New College.

MUSICAL ASSOCIATION.—The following shows the subjects of the papers promised for the season, and the dates upon which they are to be read:—

First Meeting.—Monday, November 4th, 1878. Paper by Shelford Bidwell, Esq., M.A., LL.B., &c., "On Recent Inventions for Reproducing the Sound of the Human Voice." (Illustrated by the telephone, microphone, and phonograph.)

Second Meeting.—Monday, December 2nd. Papers by Lord Rayleigh, M.A., F.R.S., (1) "On the Determination of Absolute Pitch by the Common Harmonium;" (2) "On the Mutual Influence of Sources of Sound nearly in Unison."

Third Meeting.—Monday, January 6th, 1879. Paper by Ebenezer Prout, Esq., B.A., "On the Growth of the Modern Orchestra during the Past Century."

Fourth Meeting.—Monday, February 3rd. Paper by G. A. Osborne, Esq., "On Berlioz."

Fifth Meeting.—Monday, March 3rd. Paper by Rev. Sir F. A. Gore Ouseley, Bart., "On the Early Italian and Spanish Treatises on Counterpoint and Harmony."

Sixth Meeting.—Monday, April 7th. Paper by Cecil G. Saunders, Esq., "On the Construction of Buildings in Relation to Sound."

Seventh Meeting.—Monday, May 5th. Paper by William Spottiswoode, Esq., M.A., F.R.S., LL.D., &c., "On Beats and Combination Tones."

Eighth Meeting.—Monday, June 2nd. Paper by C. E. Stephens, Esq., Hon. R.A.M., "On Form in Musical Composition."

MME. ROSE HERSÉE will leave England for Melbourne at the end of January next, having been engaged by Mr. W. S. Lyster, managing director of the Melbourne Opera House Company, at a salary of £5,200, from March next, as prima donna in Italian and English opera. She will be accompanied by her husband, Mr. Arthur Howell (late stage manager of the Carl Rosa Opera Company), who has been engaged by Mr. Lyster as stage manager of the Melbourne Opera House Company.

THE London Ballad Concerts, originated by Mr. John Boosey, have taken firm root in public favour; and the opening concert of the thirteenth season, given on Wednesday, Nov. 6th, at St. James's Hall, attracted a large audience. The entertainment to be provided consists, as usual, of popular ballads, mingled with songs, concerted vocal pieces, and pianoforte solos. The artists engaged for the first were Mmes. Sherrington and Sterling, Miss Cummings, and Miss Mary Davies; Messrs. Sims Reeves, Barton M'Guckin, Cecil Tovey, and Charles Santley; the London Vocal Union, directed by Mr. F. Walker, Miss Margaret Bucknall (pianist), and Mr. Sidney Naylor.

THE Saturday evening concerts to be given at St. James's Hall during the months of November, December, and January appear likely to prove successful, if we may judge from the results of the opening concert, given on Nov. 16. The hall was well attended, and a well-chosen programme was capitally executed by Mmes. Sherrington, Patey, Osgood, and Nouver; Miles. Meason and Butterworth; Messrs. Vernon Rigby, Maybrick, Walter Clifford, Abercrombie; with Sig. Tito Mattei, Coward, Higgs, and Howard Reynolds as instrumentalists, and those excellent artists, Messrs. W. Ganz and Thouless, as accompanists.

MR. FREDERIC COWEN has been invited to write an opera for one of the great lyric establishments of Paris, and is likely to quit England next winter for a considerable period of time. We can ill afford to spare one of the most gifted among our young composers, but it must be confessed that there is little encouragement for native talent in this country, so far as operatic works are concerned; and our so-called English Opera companies generally confine their efforts to the representation of foreign operas in English dress.

RESIDENTS in the neighbourhood of Ladbroke Hall will be pleased to hear that the third season of the North Kensington Musical Evenings for Gentlemen will commence on the 23rd inst., when the London Vocal Union, under the direction of Mr. Fred. Walker, will appear, with several vocal and instrumental soloists. Ladies will again have the privilege of attending the last concert—viz., on March 22nd—when smoking will be prohibited. We strongly urge the claims of these concerts, if only for the encouragement of excellent glee-singing, of which we hear by far too little now-a-days.

THE members of the Royal Normal College for the Musical Education of the Blind gave a very interesting concert at St. James's Hall on the 19th ult., on which occasion the cantata for four solo voices, pianoforte, and orchestra, by Niels W. Gade, entitled "Spring's Fantasia," was given with excellent effect under the conductorship of Dr. Hans von Bülow, who also played a solo, Beethoven's sonata in E flat (Op. 31, No. 3), and appeared as composer, his work in this latter capacity being a setting of Uhland's ballad, "The Minstrel's Curse." The vocal music was sustained by the pupils of the college, and Prince Alexander of Hesse contributed a violin solo with very good result.

THE first concert of the Borough of Hackney Choral Association, on Nov. 18th, was distinguished by a careful and accurate representation of the third part of Schumann's music to Goethe's *Faust*, with a full band and chorus, at the Town Hall, Shoreditch, under the direction of Mr. E. Prout. The performance was most praiseworthy, great care having been taken to insure by frequent and well watched-over rehearsals, as complete and as correct a performance as could be. The attraction of so rare a work was such as to cause the representatives of musical art to gather in full force, and to show by the presence of the greatest dignitaries in the profession their appreciation of the efforts of the society and its worthy conductor.

MR. SCOTSON CLARK has given some organ recitals at Amsterdam with great success. The *Allgemeine Handelsblad* says:

"Ook in het Paleis voor Volksvlijt troffen wij in de afgelopen week een kunstenaar aan, die zijne gelijken kan tellen. De organist Scotson Clark uit Londen luisterde het concert van Donderdagavond door zijne tegenwoordigheid en medewerking op en dreeg als een kunstenaar van den eersten rang werken o. a. voor, die, minder bekend, echter gunstigen indruk maakten als *commemoration* en *fantasie* van eigen compositie [*Commemoration March*] en eene pastorale van Lefebvre Wely. Eene buitengewone virtuositeit en eene geacheverde voordracht staan den kunstenaar ten dienste en zijne registratie vol effect en verscheidenheid verhoogt den indruk van het geheel."

MR. WALTER PETTIT gave his ninth concert at the Royal Academy Rooms on November 15th. An excellent and varied programme, including Svendsen's octet, was admirably performed by Miss K. Brand, Miss Beasley, Mme. T. Liebe, Miss Orridge, Miss Lamb, Miss Richards, Messrs. Archer, Seligmann, Szecepanowski, A. H. Jackson, A. Burnett, and W. Pettit. The solos, given by the *bénéficiaire* and by Miss Richards, were greatly enjoyed.

MR. EDMUND WOOLHOUSE's second of a series of four classical concerts, was given on Tuesday, the 12th November, at the Highbury Athenæum. The vocalists were Miss José Sherrington, Fri. Anna Hüttl, Miss Coyte Turner, Mr. Bernard Lane, and Mr. Frank Ward. The instrumentalists were Herr Heinrich Leipold (pianist), Messrs. Viotti Collins and E. Halfpenny (violin), Zerbini (viola), and Woolhouse (violoncello). The concert was very well attended, and gave great satisfaction.

NIELS GADE's "Crusaders," and Sullivan's cantata, "On Shore and Sea," with Miss Fonblanque, Mr. H. Guy, and Mr. Ludwig as the solo vocalists, were given with success by the Dundee Amateur Musical Society on November 14th.

THE Annual Harvest Thanksgiving Service in connection with Christ Church, Mayfair, was held on October 29th. The service commenced at 8 p.m., and upon this occasion the ordinary choir of the church was augmented by several members from the choir of St. Paul's Cathedral, who kindly volunteered their assistance, and the altar was decorated with flowers, the gifts of various members of the congregation. The Right Rev. Bishop Claughton, D.D., was the preacher.

HERR TERSCHAK, the representative of the old system of flute-playing, renowned for his volume of tone and marvellous execution, and who is also known as an able composer, has arrived, with the intention of giving concerts in town and elsewhere.

DEATH OF MR. WADMORE.—The musical public will learn with deep regret of the sudden death of Mr. J. L. Wadmore, one of the most rising among English singers, which sad event occurred on Nov. 4th. By members of the profession in which he had always honourably distinguished himself, and which he pursued with ardour, his loss will be sincerely mourned. A subscription has been started for his widow and child.

DEATH OF MR. WILLIAM HUTCHINGS CALLCOTT.—This highly-skilled musician and composer, so popular in his day, expired on Wednesday, Nov. 6th, at his residence, Gravesend, at the ripe age of seventy-eight. Mr. W. H. Callcott was more than half a century ago recognised as the principal violinist in the orchestra of Her Majesty's Theatre, and subsequently became musical director at the Adelphi, the Olympic, and Astley's, where he composed for Ducrow the celebrated "Statue Music." The deceased was the father of Mr. William Callcott and Mr. Albert Callcott, the well-known scenic artists.

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